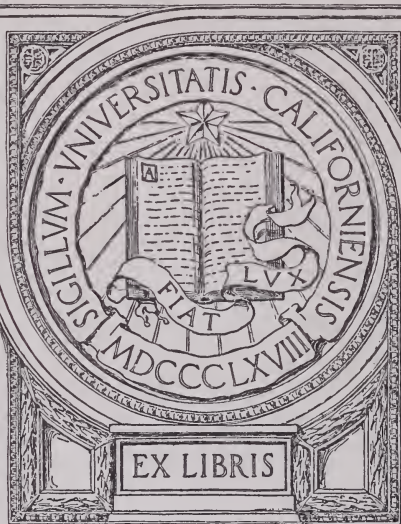
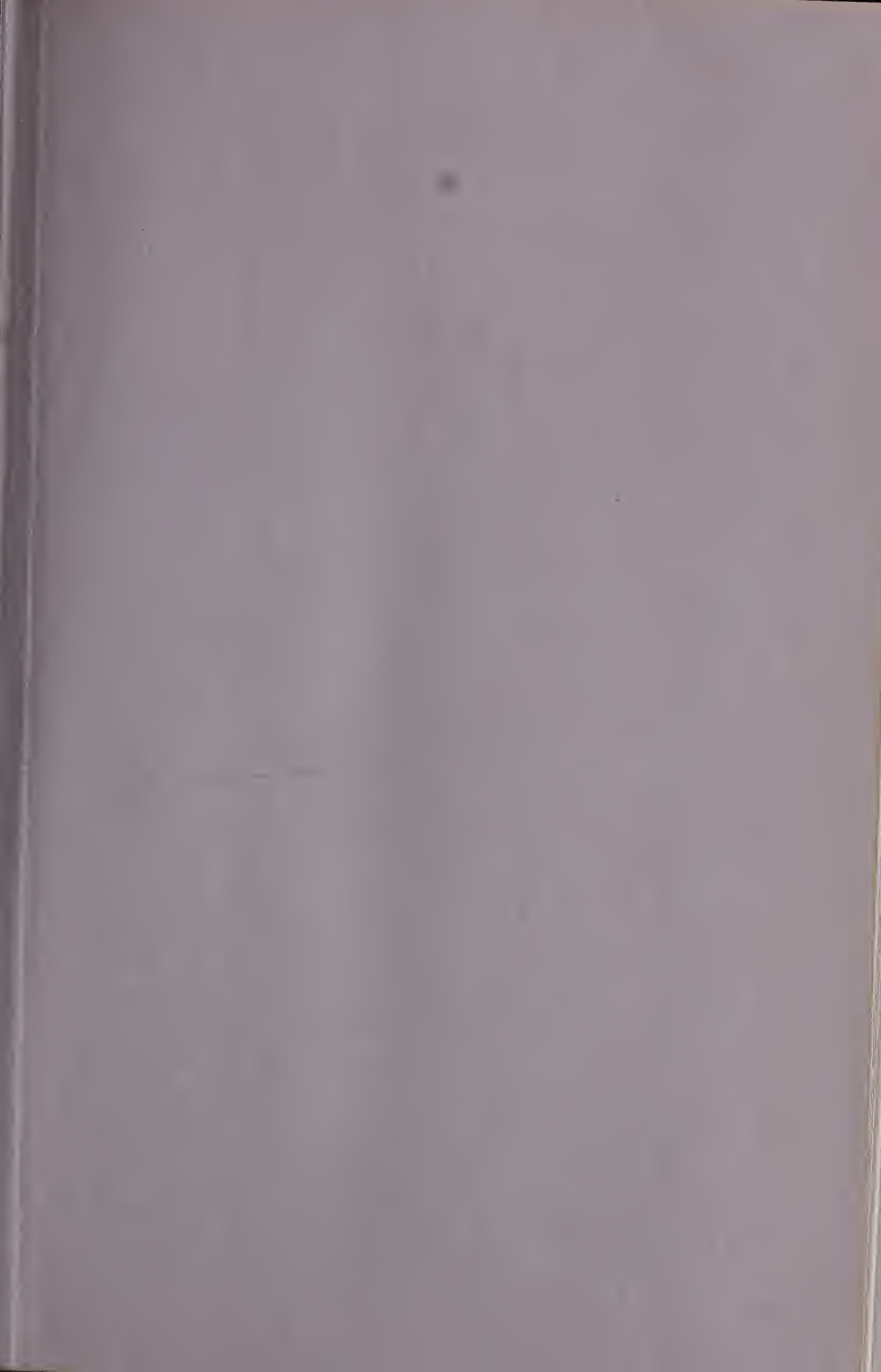




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PERSONAL  
EXPERIENCES  
IN SPIRITUALISM









EUSAPIA PALLADINO.

# PERSONAL EXPERIENCES IN SPIRITUALISM

(INCLUDING THE OFFICIAL ACCOUNT  
AND RECORD OF THE AMERICAN  
PALLADINO SÉANCES)

BY

HEREWARD CARRINGTON

AUTHOR OF "THE PHYSICAL PHENOMENA OF SPIRITUALISM," "EUSAPIA  
PALLADINO AND HER PHENOMENA," "THE COMING SCIENCE,"  
"DEATH: ITS CAUSES AND PHENOMENA" (JOINTLY), ETC.

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DEDICATED TO  
THE HON. EVERARD FEILDING,  
WHOSE ACUMEN, CRITICAL JUDGMENT, AND  
IMPARTIALITY MAKE HIM, IN MY ESTIMATION, AN  
IDEAL "PSYCHICAL RESEARCHER."

52807



## PREFACE

THE present volume contains a summary of my experiences and experiments in the "physical phenomena of Spiritualism"—in that branch of psychic research which deals with the subject—and the reader will notice a curious contrast between Parts I and II of the book. While Part I is almost entirely negative, Part II is equally positive; while the one destroys, the other builds up! This is due to the fact that physical mediums, who present genuine phenomena, are rare indeed; and though, at the present day, I am quite convinced of the reality of such phenomena—and even that materialisation is a certain and positive fact in nature—yet I still believe as firmly as when I wrote "The Physical Phenomena of Spiritualism," that "ninety-eight per cent of the phenomena are fraudulent." Very rarely can one find a medium presenting genuine manifestations—at least that has been my experience. Yet they are to be found! Eusapia Palladino is one of these; and I have devoted Part II to a detailed account of her American séances, hitherto unpublished.

This cannot fail, I think, to be of very great interest to every serious student of psychic research, and particularly to the student of the "physical phenomena."

While I do not pretend to speak upon these questions from the point of view of the scientific expert in any other field of research, nevertheless I have endeavoured to render some useful service, merely by reason of long-continued interest, and a close study of the evidence so far adduced. In speaking of M. Aksakof, Mr Myers said of him (*Proceedings*, vi., p. 674):

"I wish to point out how few men there are . . . who, without pretending to exceptional scientific attainments, have expended on these problems the persevering sagacity, the lifelong devotion by which, in common life, as in exact inquiries, all great results must needs be won."

And again, in speaking of the work of Mr Frank Podmore, Mrs Sidgwick said (*Proceedings*, vol. xxv., p. 9):

"What it is not easy to find is a man of unflagging energy in keeping his knowledge up to date, unflagging belief in the importance of the investigation, who can yet put himself outside it and view it from an impartial, impersonal, and mainly critical standpoint. All real scientific investiga-

tors, of course—however sanguine and enthusiastic—endeavour to maintain a critical attitude; but there is a distinct advantage, at least in investigations so difficult and elusive as ours, in having, so to speak, a professional critic.”

One’s value, therefore, may not perhaps be negligible, even if he be not a specialist in physics, or chemistry, or psychology. I say this merely by way of personal apology.

One word more. The value of these researches is constantly being called into question—their utility; the *cui bono?* objection. More and more one hears this, I think, in certain quarters; and many of us who devote the greater part of our lives to this work are constantly reproached for wasting time and energy upon a dubious inquiry, which, if applied in other directions, might in some measure benefit self and humanity. In reply to this objection, I cannot do better, perhaps, than to quote—and conclude in—the words of Count Aksakof, when he said (“Animism and Spiritism,” vol. i., pp. 40-1):

“In the decline of life I ask myself sometimes, ‘Have I in truth done well to have devoted so much time and toil and money to the study and the publication of facts in this domain? Have I not struck into a blind road?—followed an illusive hope? Have I not wasted my experience, with

no result to justify all my pains?' Yet always I seem to hear the same reply: 'A life on earth can have no higher aspiration than to demonstrate the transcendental nature of man's being—to prove him called to a destiny loftier than the phenomenal existence he knows.' I cannot, then, regret that I have devoted my whole life to the pursuance of this aim; although it be by methods which science shuns and spurns—methods which I hold far trustier than any other which science has to show. And if it be in the end my lot to have laid one stone to that temple of the Spirit, upbuilt from century to century by men true of heart, this will be the highest and the only recompense which ever I strove to gain."

H. C.

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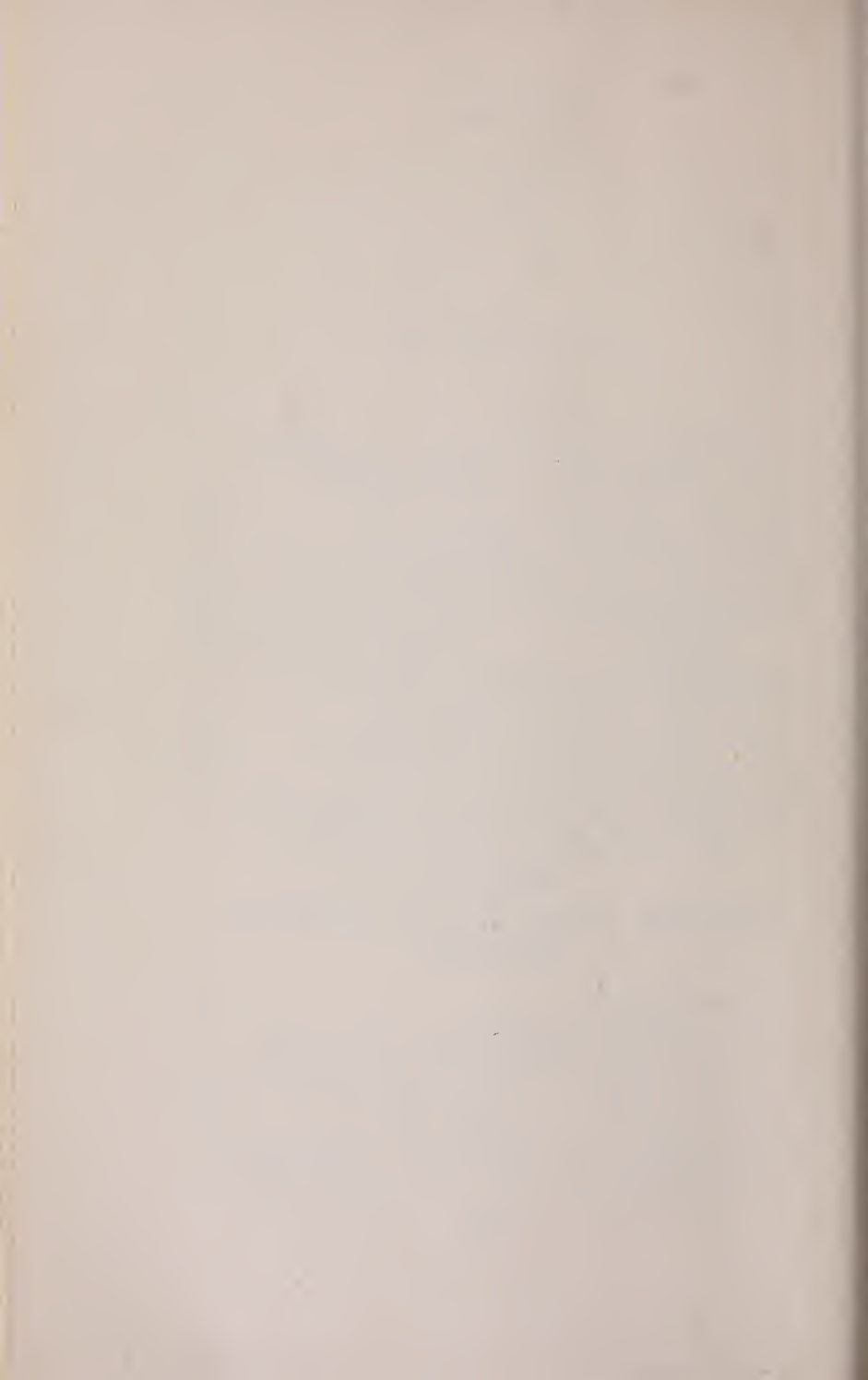
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## PART I

### EARLIER INVESTIGATIONS INTO “PHYSICAL PHENOMENA”



## I

### A "POLTERGEIST" IN NOVA SCOTIA

PERHAPS the most baffling as well as the most interesting phenomena in the whole history of spiritualism and psychic investigation are the so-called "poltergeist" cases—in which bells are rung, furniture upset, crockery broken, etc., without any apparent cause. Many of them have been explained, and shown to be due to simple trickery—generally on the part of a young boy or girl; but, on the other hand, many cases remain inexplicable, and these can only be regarded as historical enigmas about which nothing definite can be said one way or the other. *New* cases of this character are rare. Usually, when a member of the S.P.R. visits the haunted spot, in person, it is long after the occurrences have ceased; or they cease immediately on his arrival! Very rarely can we find phenomena which continue to manifest after an investigator has arrived upon the scene; and because of the fact that such *was* the case in the present narrative it possesses some originality and charm.

During the last three months of the year 1906 and the first two months of 1907 reports of these phenomena had steadily been sent to the American S.P.R. by a Judge of the Probate Court, living in Windsor, Nova Scotia. These reports were carefully written, and, as will be seen, extended over a considerable period of time. The witness seemed an intelligent man, and the reports, though they indicated great credulity, were carefully drawn up. What could more strongly invite a thorough, first-hand investigation? The nature of the phenomena, too, was most striking—physical manifestations of all sorts, “apports,” independent voices, apparitions seen in various localities, telekinetic phenomena, etc.; and this not in one house merely, but in nearly every house and shop in the entire village! The whole town seemed to be haunted! An idea of the character of the phenomena may be seen from the following descriptive extracts from Judge X.’s reports:

“. . . I think the phenomena occurring here should be investigated without delay. Various strange things have been happening for months. Light, and even very heavy, articles have been moved quite a distance without contact, in various stores in this town, in daylight. The last of March I saw the headless figure of a man in the cellar of one of these stores. The groans of the figure were very distressing. I am convinced there was no trickery. . . . About a fortnight ago

I bought two empty boxes from a store close to my residence. In crossing the street to come to my land, the two young men bringing the boxes on a hand-cart noticed that their load was becoming heavier, and when they came opposite my yard and attempted to lift one of the boxes off the cart, it was as much as they could do to lift it. I suspected at once what the matter was. They dropped the box without carrying it as far as I desired them. . . . The cover of the box was nailed down in different places. I could not get one of the young men about to open the box (and before the manifestation ceased there were five of them) though I fetched an axe out of my shed for that purpose. They were all frightened to do so. . . . I went to an adjacent street and tried to procure someone to open the box. When I secured a person and came back with him, and got a piece of the cover taken off, the body had disappeared. The materialisation must have continued ten minutes—which, as it was in a box which admitted some light through cracks, and accomplished on a bright, sunny day, was an extraordinary exhibition of power over difficulties hard to overcome.

“The throwing of articles in shops, and on the streets, has been of almost daily occurrence—of course I mean without visible cause for their movements. . . . On Sunday last, during a gale of wind, a hogshhead, in a small yard enclosed on all sides, was driven out of the alley on to the lane leading out to Water Street. It turned at the sidewalk, no one near it, crossed the street in almost a straight line, passed over the kerb to the opposite side-walk, turned a second time in the direction



of my property in Water Street, rolled along the side-walk about seventy-five feet, and then turned again off the side-walk on to my property. The proprietor of the hogshead was writing in his office. . . . A new phase is the dropping of money on the floors of rooms and shops. In this way two young men in a closed room picked up yesterday morning \$1.05—only a small boy in the room besides themselves. The money dropped on the floor out of the air. I have been present when cents have been thrown—almost always thrown near me. I think the ‘invisibles’ are contemplating levitating one or more persons; the power here is so great, and there are so many unconscious physical mediums here, that I should not be surprised if one or more persons should be levitated on to one of the principal buildings. . . . There seems no cessation of the phenomena; it is more varied, and has taken the form of controlling several young men and boys in the town, so that they have frequently had those delusions common to the subjects of the hypnotiser. . . . Nowhere in the whole history of psychic phenomena have the manifestations been more open, widespread and continuous. . . .”

Accompanying these reports were a number of signed statements from young men and boys in the town, in which they asserted that they had witnessed phenomena which they could in no way account for—such as the breaking the electric-light bulbs, which had been thrown to the floor; the dropping of money, nails, and other small objects about the shops, houses and streets; the



falling of apples and potatoes, and the smashing of eggs in the grocery store, etc.—as well as many other manifestations too numerous to mention.

It afterwards transpired that all these young men were “consummate liars,” and that there was not a word of truth in any of these statements. However, I shall not anticipate. The following extract is from Judge X.’s final communication, after I had visited Windsor, and returned to New York. Mr C. stands for myself. In the view of the actual facts in the case, detailed in my report, the following version cannot fail to be of interest:

“. . . Now, for what happened in the rattan factory. In company with Mr C., after going upstairs to the second story, I saw several chairs, rocking-chairs, oscillating for some time without anyone being near them. Mr C. rushed around, saying something about looking for a string, which I am sure he did not find. I saw the trap-door of the third story with difficulty lifted by one of the employés, after several efforts, there being some force pressing that door against him, though there was no one upstairs. I saw Mr C. run up those stairs and push the trap-door back, and I saw it fall down again after he had done so, apparently of its own volition. He was up in the third story at the time. Immediately upon my going up to the second story, I heard a voice calling me. I recognised it as the same voice which had held a conversation with me, several days before. . . . I

called Mr C.'s attention to this voice. He said it 'didn't interest him,' he 'wanted to observe the movement of articles.' The voice complained that I had not done something which it had asked me to do on a former occasion. I replied that it had lied to me then. The voice then swore at me, and I at once moved away from the spot and ceased to talk to it. It is idle to talk of trickery in connection with this voice, for when I talked to it before I satisfied myself that its knowledge of a certain matter I questioned it about was greater than that of any of the employés of the establishment. . . ."

Such occurrences as these formed the bulk of the phenomena which called for investigation; and, though the evident credulity of the reporter is obvious to any unprejudiced reader, nevertheless the case called for investigation and inquiry; so that, at the request of Dr Hyslop, I undertook to go to Windsor and report my findings. Accordingly I travelled to Windsor, in the depth of winter (January, 1907) and spent several days there investigating the manifestations as thoroughly as possible. I also obtained statements from those connected with the occurrences. Herewith I quote portions of my official report of these occurrences—published in full in the *Proceedings* of the American S.P.R., vol. i., pp. 431-519. After meeting Mr X., and discussing the situation with him, we decided that it would be desirable to begin by "making the rounds" together the next

morning—keeping, of course, my presence and purpose a secret. The next morning, accordingly, we set out, with the following results:

“At nine-thirty o'clock the next morning Mr X. called for me, and we started off on our 'tour of inspection.' We visited first of all a grocery store on the main street, in which many remarkable phenomena were said to have occurred. We inspected first the rear of the store, where a number of eggs were said to have been broken by some mysterious power, and which were shown us by M., the proprietor. After inspecting them, we turned towards the front part of the shop—the store proper. Mr X. and I were walking side by side, and the proprietor, M., was behind us, distant some five or six feet. While we were thus walking, there occurred the first phenomenon it was my good fortune to witness in that haunted town.

“We had about reached the centre of the store, walking as before stated, when there fell at my feet a large, yellow apple. It had flown past my head and fell to the floor of the shop, rolling away from me towards the door. I calculated from the direction in which the apple was rolling that it must have come from a certain direction over my shoulder, which I could gauge from the roll of the apple. I turned instantly, to find the proprietor, M., standing in the place precisely where I should have expected to find him, but leaning against the counter with his hands in his pockets, and looking, for some reason, very red in the face. He looked at the apple on the floor in a stolid kind of way, but made no attempt to move until Mr X. asked, 'Where did that come from, M.?' 'From the

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window, I guess,' replied M., advancing and picking up the apple. He advanced with it to the window, as though to place it with the rest of the apples in it, but found that the apple which had been dropped to the floor was unlike any in the window."

After leaving the store, we went to the rattan factory—a wooden structure of three stories. . . . After we entered the factory, nothing took place for some minutes, during which time I had an opportunity to chat with the young men employed about the place.

Soon, however, the expected manifestations began to occur. A large iron spike, weighing about 5 lb., fell to the floor at our feet. A pile of chairs fell over; knocks and bangs were heard in various parts of the factory—upstairs and down. Other phenomena took place—but nothing, Mr X. assured me, compared with what we should see that afternoon—as the manifestations were always most active about 3 p.m. We accordingly left the factory, promising to return at that hour.

Writing of my attitude towards these manifestations at the time, I said:

" I find it hard to indicate clearly the state of my mind at this time. I am certainly 'on the fence' with regard to the interpretation of the phenomena, and do not know what to believe. Certain facts seem to indicate fraud, but again certain other facts seem to point in the opposite direction—one of the

strongest of these being the apparent honesty of the men engaged in the factory. . . . When one witnesses the phenomena oneself, and when they are occurring on every hand . . . the mind gets into a more or less dazed condition, which it is impossible to avoid. A sense of the mysterious and the awesome enters into one, and partially paralyses the powers of observation."

Definite results were, however, soon to be attained. The next portion of the report is so entertaining that I cannot do better than quote it as it stands:

"At three o'clock in the afternoon we returned to the factory. Immediately we entered the door, a piece of iron—a large spike—fell to the floor in front of us. No one appeared to be near this piece of iron, though there were several men standing about within three or four feet of the spot where it fell, and we had not, so far, had an opportunity to 'get the lay of things,' and take in the relative positions of the men on the floor. . . . This occurred when we were on the doorstep, and about to enter the building.

"We entered. Hardly had we done so, however, when a barrel rolled toward us, propelled by some unseen agency. I could not tell exactly whence the barrel came, but the general direction indicated that it came from a spot where two young men were standing. Soon after this, two or three coins fell from the air directly at our feet. Sometimes we could see and hear the coins falling, at other times we could not, but would find the coins upon the floor of the factory. . . .



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“ I now come to the most interesting part of these phenomenal happenings. I ascended to the second floor of the building. Mr X. was slightly behind me, the man who was showing us the building behind him. I had a clear view of the whole floor and could see that no one was on that floor. As I was looking about, Mr X. grasped my arm and whispered: “There; you want to see objects moving without contact; see those chairs? ”—indicating a pile of rattan rocking-chairs which stood in front of us. I looked at them, and, sure enough, there were the chairs rocking away as though some spirit were indeed occupying them, and was engaged in rocking himself comfortably to sleep! No human being was near the chairs, and I actually saw them *start* in their movement, and the movement of the chairs increase in violence while I was looking at them. I shall never forget the feeling which went through me at that moment! ‘Eureka,’ I exclaimed to myself, ‘at last I have seen a poltergeist in active operation! My trip to Nova Scotia has not been in vain—even though I should see nothing else while I am here. I have seen objects move without human contact—and, better still, I have seen them *start* that movement while my eyes were upon them. What satisfaction!’ While thinking in this manner, I was advancing toward the chairs in question, and was regarding them critically, but (I confess) delightedly. I got on to my hands and knees, and examined the chairs from all directions and points of view, but I could not get to the back of the chairs, since others were piled up behind them solidly. I crawled in beneath a number of them in order to get a view of the back

of the rockers which were behaving in this remarkable manner. Ah! What was this? A *string* was attached to one of the chairs, and, carried over several other chairs, disappearing through a hole in the floor! Away went my visions of genuine poltergeist phenomena—of personal evidence of telekinesis—fraud stood confessed, detected! A whole ingenious system of trickery was evidently in operation, which it now became my duty to unearth and detect.

“During all this time other phenomena had been occurring in other quarters. A large iron nail had been thrown, and, as I came from beneath the pile of chairs, fell to the floor of the factory. I could not see whence it had come, but as there were now two or three men on the floor with us, no value could be attached to this occurrence. Mr X., I found, was sitting on a chair in the middle of the room, and was conversing freely with a spirit voice! This ‘voice’ was distinct and decidedly human, though muffled and far-away sounding, and it was hard to tell the exact location of the voice. It replied to Mr X., answering his questions, etc. At the moment I approached Mr X., I heard the sound of smothered laughter (i.e. the ‘spirit voice’ was laughing), at which several of the men laughed also. For a few moments I could not determine the location of the voice; then, passing behind a pile of furniture, I saw a rubber speaking tube passing over, then under, a pile of furniture, and through a hole in the floor to the room below. I listened to the voice passing up this pipe for some moments; then returned, to find Mr X. still conversing. Later, I discovered the mouthpiece of this speaking tube had been

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wrapped up in two gunny-sacks in order to muffle the sound of the voice and make it sound indistinct and far-away. . . .

“ As I turned and walked away, a pile of chairs fell to the floor with a crash, but this time I turned quickly enough to see the hand of one of the young men retreating quickly to his side, after pushing down the pile of chairs. I pretended not to notice this, however, and did not let my eye rest on this man for any length of time, turning at once to the chairs, as though they were the objects of interest. While examining these, I kept my eye on the other men, and saw one of them push a row of chairs which were suspended from a beam in the ceiling. The result was to set this row of chairs in motion—they swinging to and fro like so many pendulums. I continued to examine the chair, however, as though I had not noticed this action, and probably a quarter of a minute elapsed before several of the men exclaimed that a row of chairs hanging from the ceiling was in motion. They had, in the interval, drawn a little away from the chairs, so that they were now probably six or eight feet from them. I expressed due astonishment at the ‘phenomenon,’ and assumed an air of the utmost credulity. This was fortunate, since they relaxed their precautions to a great extent, and thenceforward I was enabled to see nearly every movement made by them, and the *modus operandi* of every phenomenon produced. On several occasions I saw them throw coins and tools and other small articles about the factory. One of them would attract our attention, while the other would flick the coin on to the floor. By the time the coin had reached the floor, the hands of the



one throwing the coin would be securely tucked in his pockets or held in plain view, and his back turned to the spot where the coin fell. The whole thing was very cleverly arranged, and I do not wonder that fraud had not been detected by one unused to the modes of trickery employed or to the psychology of deception."

At this time a loud noise was heard on the floor above, and I turned and ran up the stairs, desiring to enter the floor alone. As I did so, the heavy door separating the second and third stories banged against the wall of the factory several times—apparently of its own accord. It was a large door, made like a sort of trap, forming part of the floor when closed, hinged on one side, and supported by two counter-weights, which hung at the end of ropes, passing over pulleys. As I ascended the stairs, however, I noticed that one of the counter-weights had been removed, and that the rope was continued, by splicing, so that it ran through a hole in the floor to the main story. By pulling this rope it was therefore possible to lift the trap, and cause it to bang against the wall as often as desired.

However, *possibility* was not *proof*, and I desired proof that the door had actually been moved in this way. That I obtained in the following manner. Arriving on the third floor, I pulled this door down behind me, thus cutting myself off from those below, and leaving me alone on the

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second story of the haunted factory! The two ropes supporting the door were now stretched at an angle of forty-five degrees from the ends of the door farthest from the wall to the pulleys in the wall itself. One of these ropes was taut, having the counter-weight attached to the other end, but the second rope was slightly sagging, since the counter-weight had been removed. I leant over and pushed this rope down, so as to make it take a decided curve or loop. My thought was this. If the door moves of itself, it will move *first*, and will bang against the side of the house without this rope being pulled taut. If, on the other hand, the door is banged against the wall by means of the rope pulling it in that direction—the rope which passed through the hole in the floor below—then we shall have proof that the door is moved by means of the rope and that this is the motive-power which moves the door. It will prove, i.e., that the door is pulled and banged against the wall by someone pulling on this rope. I accordingly watched this rope intently, and in a few moments I saw the rope pulled taut with a jerk before the door moved at all. I was certain, therefore, that the door had been pulled against the side of the building by means of this rope; and since this rope passed within reach of the hands of those on the ground floor, it does not require much stretch of the imagination to picture the means by which the door had been moved!

I was now entirely satisfied that all the phenomena which I had witnessed at the factory that day were fraudulent, and the strings, threads, speaking tubes, etc., showed that trickery had been systematically planned and carried out for a long period of time, and that there was every reason to believe that nothing but trickery had been practised from first to last. For a long time it had gone undetected, it is true, and it had taken me a whole morning and part of the afternoon to get into "the swing of things," so to speak—even though I was thoroughly familiar with the various methods of trickery usually employed in such cases, and was on the watch to detect them.

To make a long story short, I succeeded, after leaving the factory that day, in interviewing almost all the witnesses in the various shops in town where occurrences of the kind had occurred; and in every case was there a prompt and natural confession of trickery. There seemed no desire to keep the thing a secret; it was open property that everyone in town was "in to trick" Mr X., and that he was making himself the laughing-stock of the whole vicinity. Mr X. happened to be the only spiritualist in that locality, and the whole community had banded together in a playful desire to trick and bewilder him; and had kept up the joke steadily for several weeks. Whenever he went into a shop, the clerks threw small objects about the place, while others distracted his atten-

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tion. Left to themselves the greater part of the time, with nothing special to occupy their minds, one can quite see how a joke of this character might afford a great and prolonged amusement for the villagers; and, at all events, they seemed to be enjoying the situation hugely. It required but little effort on the part of each individual; yet the cumulative effect was bewildering! One thing led to another, and, as we have seen, the men in the rattan factory had gradually rigged up an elaborate system of apparatus with which to trick Mr X. when he visited them during those afternoons, when, alone, they gave free play to their imagination; and "the spirits" ran riot! The various puzzling facts, such as the barrel which flew along the street, the voice heard within the hogshead, etc., were readily and easily explained when the "heroes" of the various little escapades were interviewed. Not one of them made the slightest pretence to conceal the fact that systematic trickery had been employed, and that nothing supernormal had ever been seen, to the best of their knowledge. Perhaps the most amusing account was given me by the young men employed in the factory, from whom I also obtained confessions before I left the next day. "I'll tell you how this whole thing began," said one of the men to me. "We knew of Mr X.'s interest in these things, and one day, as he passed the door, one of the men opened it and called out —— (his name) as loudly as he could.

Mr —— jumped about so high (indicating a height of about four feet from the ground) and came in, asking if any of us had called him. Of course we replied that we had not, and he came to the conclusion that F—— H—— (a murdered man) had called him! This gave us an idea, and we followed that up, until we had this whole system rigged up, as you see. I guess you saw how everything was worked pretty well? ”

It merely remains for me to add one word; to cap the climax of this remarkable case by something even more remarkable. When my report was sent to Mr X., he *even then* refused to believe that trickery explained the facts he had seen, and continued to believe the manifestations the work of spirits! When a man has reached this stage of credulity—to use a mild word—it is, of course, quite useless to argue with him further.



## II

## THE LILY DALE INVESTIGATION

For many years past it has been the custom in America for spiritualists to visit various resorts, or "Camps," as they are called, where a number of the most prominent mediums in the country are to be seen, and where spiritualists can congregate and exchange views and the latest news concerning "The Cause" from all parts of the country. Some years ago there were several of these Camps. One of the most famous was Onset, which flourished for a time until the better class of spiritualists stopped their fraudulent materialising séances, so popular there, and in consequence the Camp went to pieces. There was no longer any attraction, when full-form materialisations were not produced every evening at so much *per capita*! At the present time there is only one noted Camp of the sort, viz. Lily Dale, situated in a beautiful valley about sixty miles south of Buffalo, New York. Hundreds of spiritualists visit this Camp every summer; an elaborate programme is arranged. The large hotel on the grounds is filled the greater part of the time; and the many cottages



THE "AUDITORIUM," LILY DALE.



THE "ROSTRUM," LILY DALE.





are rented by mediums of all descriptions, who present a variety of "phenomena"—slate-writing, materialisation, sealed-letter reading, spirit photography, trumpet and test séances—not to speak of numerous astrologers, palmists, and fortune-tellers, etc. In fact, such a Camp is a veritable hot-bed of psychical and spiritualistic matters generally; and if anyone wishes to see the headquarters in America he cannot do better than visit Lily Dale Camp during the month of July or August, when things are running full swing.

It was in August, 1907, that I visited this noted Camp, and spent there two weeks, investigating every medium I could find, on behalf of the American S.P.R. The detailed results of this investigation will be found in full in the *Proceedings* of the American S.P.R., vol. ii., pp. 1-117. I shall here give a brief résumé of that report, indicating the chief conclusions reached, and the character of the phenomena observed. I may say at once, however, that I shall not discuss the trance or test séances which I attended,<sup>1</sup> or the various palmists, astrologers, etc., upon the grounds. I shall confine myself exclusively to the physical phenomena observed, since these were the facts I was asked to investigate particularly. They form an interesting body of facts by themselves, and it would only complicate matters to introduce a

<sup>1</sup> For the detailed account of these, see *Journal*, American S.P.R., pp. 379-92, July, 1908.

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number of genuine, yet non-evidential mental phenomena of all kinds—such as I received.

I arrived, then, on the 3rd of August and spent the greater part of that day in becoming familiar with the grounds and the general “run of things” in Camp, and contented myself with making one appointment for the morrow—for a spirit photograph. The photographer was, in this case, A. Norman, well known throughout the country as a slate-writing medium as well as for the production of spirit photographs.

On arriving at Mr Norman’s house I was obliged to wait for some time on the veranda, as he was busy inside the house with a “customer.” When he came out, I was invited to sit “just where I was,” and the medium disappeared into the house, and the next minute came out, carrying a large camera and two plates—already in the slide, prepared. There was a white chalk mark on one side of the “double-back” plate slide (a slide which holds two places) and this side was carefully inserted foremost. Mr Norman erased the chalk mark with his finger as he inserted the slide into the camera. I posed, and the photograph was taken.

Next we went indoors. The plate slide was reversed, and the room placed in almost total darkness. I was informed that “the spirits would materialise their own light,” and that none was needed! This was “where the mediumship came

in." A second plate was then exposed, the cap being removed about a minute. During that minute I was informed that I "should sit for physical manifestations," and the medium asked me if I had ever sat for a spirit photographer before. Why was that question asked, I wonder? Was it mere idle curiosity, or was it in order to obtain for me, on the plate, the same faces which I had obtained in the first instance—thus tending to "clinch" my faith? We cannot say!

When, however, I asked the medium to allow me to examine the process of development of the plates, he flatly refused to allow anything of the kind! I said cautiously that I should think it would be very interesting to watch the development of a plate upon which might appear spirit faces; the answer was that these faces developed in exactly the same manner as any other faces. I replied that I should like to watch the process in order to convince myself that they developed in the manner stated, and that they were not already on the plate. The result was to bring forth a flat refusal to allow me to watch the process of development! It need hardly be said that this refusal to allow any test conditions of the most elementary order deprived the photos of all evidential value; and definite evidence of fraud was obtained against this medium at a later date. For, when the photograph was examined, none of the faces bore the slightest trace of any family resemblance, and more

than that, the photograph showed unmistakable signs of fraudulent manipulation. One of the faces (that of the woman), upon being examined through a magnifying-glass, clearly shows the miniature indentations made by the electric needle used in reproducing newspaper cuts. This is clearly noticeable in the forehead, but can be seen to extend all over the face—even with the naked eye, examined carefully. *This face was, therefore, copied from some newspaper or from some magazine, reproducing it from the paper, in which it originally appeared.* The other faces also show clear marks of manipulation. I publish a copy of this photo herewith (with apologies) in order to show the absurd character of the faces which appeared. The method doubtless resorted to by the medium was that described in my “Physical Phenomena of Spiritualism,” p. 217.

The next mediums I visited were Mrs McCoy and Mrs Pemberton—trumpet mediums. In both cases the procedure was very much the same. I was ushered into a small and exceedingly stuffy room (the windows being closed and shuttered, and evidently not opened the entire season for a breath of fresh air). The room was then darkened carefully, so that no ray of light entered it. The medium and I took chairs in one corner of this room; curtains were drawn across the corner, making it still darker, so that we were in intense blackness. In this state we waited for some



“ SPIRIT PHOTOGRAPH ” TAKEN BY A. NORMAN,  
SHOWING THE FACES OF VARIOUS SO-CALLED “GUIDES.”





minutes, when I felt "spirit fingers" playing with my hair, and touching me in various parts of the body. The medium could easily have produced these touches, as I was within arm's reach of her, and she had previously warned me not to raise my hands! The tin trumpet which had been placed on the floor—within reach of the medium—then rose and various sounds issued from it. These gradually became whispered voices. At first I had been asked to talk as much as possible (to cover up the sounds of the medium's movements!) but now I was asked to be quiet, and listen. First came a voice which said: "I am glad to see you are investigating this grand truth," etc.; then another voice, which claimed to be my father. This spoke with a decidedly American accent (my father had never been in America in his life) and remembered many things which I suggested, but which were totally false—such as selling a house in Chicago, etc. I then suggested my mother and my sister, and they both "came," and equally remembered things which had never occurred. Finally, I suggested an old friend, James Robinson, who, so far as I know, never existed; but he "came" all the same, and just as easily as the others! I asked him if he remembered all the tours and the camping trips we used to take together? Yes, yes; he remembered them well! And was he engaged in electrical work over there, as he was here? No, he was engaged in "nothin' partic'lar,"

there being no "science of electricity" over there; and so on, and so on. Every false clue I gave was instantly followed up, and not the slightest pretence of anything genuine volunteered. Towards the close of the sitting, I leaned far over, and, under cover of the darkness, *distinctly heard the medium articulating the sounds in her own throat*, and speaking them into the trumpet. There could be no doubt whatever that *she* was doing the talking, as I could plainly hear it going on. These voices were modified and changed according to the angle in which the trumpet was held. Altogether the performance was obviously fraudulent; and this applies to both the trumpet mediums whom I visited at Lily Dale—the only two on the grounds at the time.<sup>1</sup>

My next visit was to A. Norman again, to obtain from him some slate-writing. I was ushered into a small room, containing a large table, covered with a cloth, which hung down to the

<sup>1</sup> Since my original report was written, I have had the opportunity of seeing Mrs McCoy a second time, at the home of my friend, Dr Gustav A. Gayer, in New York, where the same performance was repeated, but with the added phenomenon of "materialisation." The forms were produced by means of a piece of cheese-cloth hung over the hand and arm of the medium, and made to "bow" as she inclined her hand, and entreated the spirit to come on, not to be "afraid," etc. I have no reason to change my original opinion concerning this medium. On the contrary, this second séance has made me all the more certain that the "manifestations" presented by her are merely the worst and cheapest kind of fraud; and that nothing genuine is to be seen at her séances.



floor on all sides, two chairs, one on either side of the table, and a large music-box, which occupied almost half the table. No other furniture was in the room. The music-box began to play at once, and continued throughout the sitting.

At the request of the medium, I then wrote two questions, folded the papers, and placed them in an envelope—which was not sealed—and this was placed between two slates (which I was allowed to examine). A rubber band was now passed around both slates. The medium then took the slates and placed them beneath the table, asking me to hold them with him. In a few moments he remarked: “I think we had better hold them over the table.” He then removed the slates, placed them flat upon the table, and covered them with a black cloth, on which we placed our hands. After a short time they were removed, and again placed beneath the table. On being removed by myself, after some minutes, they were found to be covered with writing, in answer to the questions contained in my folded papers.

First, as to the method employed in the slate-writing. When Norman placed the slates beneath the table, he simply dropped my two slates on to his lap, and handed me a *duplicate* pair to hold under the table. This I saw clearly. Placing them on the top of the table was only a blind, to enable him to make the necessary

changes. When they were again placed beneath the table, a second substitution was effected, and the original slates handed me. But in the meanwhile these slates had been opened under cover of the table, my questions read, answers written upon the slates, which were then placed together, and re-substituted by the medium. This could easily have been done either by the medium himself, or by his wife (who assists him in his spirit photographs) from the adjoining room, as the table was pushed up flush against the wall. I distinctly saw the medium twice substitute the slates, at all events, allowing them to drop on to his knees, and hand me a duplicate pair; so that it is immaterial as to how the remainder of the trick was done. With regard to the message received, it was entirely uncharacteristic and erroneous from start to finish. (See p. 19 of the Report.)

I next visited the three materialising mediums who were upon the grounds that season—Joseph Jonson, Mrs Moss, of Chicago—who has since died—and C. Nichols. I take them in this order.

About twenty persons were present at Jonson's séance, seated in a circle round the room. The cabinet was erected in the doorway which led into the second room, so that the cabinet really was in *that* room. This cabinet was constructed of light laths and canvas, the nails, or tack-heads, being on the *outside* of the cabinet. All that any

“spirit” would have to do, therefore, in order to enter the cabinet, would be to enter the rear room by means of one of three doors (unlocking it from without), creep up to the cabinet, remove two or three of the tacks from the outside, and creep into the cabinet. At the conclusion of the séance, the “spirit” could retire into the cabinet-room, draw the material on the cabinet taut, replace the tacks, and then leave the room by one of the three doors, no one being the wiser. Such were the conditions under which this “test séance” was held!

It is hardly necessary to say that, under such conditions, which seemed clearly indicative of fraud, no results of any value (as evidence for the supernormal) were obtained. Several forms appeared, but all of them could have been personated by a girl, a woman, and the medium himself. The light was very poor, and regulated from the cabinet (i.e. by the “spirits”). I can only speak of the spirit who claimed to be my sister. She came as a pretty girl of about seventeen, with long, dark hair, falling down upon her shoulders. She did not speak, but touched me with an unmistakably human hand, warm and life-like. I could only see her face very indistinctly, but enough to know that it was that of a girl. While at the cabinet, I was not allowed to touch the form, for the manager held both my hands while I talked to it—a precaution, I may add,

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which was taken with everyone. Evidently the medium did not care to risk exposure!

But it would be useless to give the details of a séance which was so entirely lacking in all evidential value. Suffice it to say that, on several occasions, the fraud was very apparent, and that I was enabled to follow the process of materialisation and dematerialisation with ease. Everything was the most obvious and simple trickery, and seen to be such. With this I pass on to the next séance, which presented some points of peculiar interest.

This was the séance given by Mrs Moss. The medium was a stout woman, weighing considerably over 200 lb., yet very active on her feet. The cabinet was built in one corner of the room—one side of it touching a door which opened into an adjoining room. After the sitters had taken their seats, the lamp was extinguished *before* this door was shut, so that there was ample opportunity for a "spirit" to slip into the room and into the cabinet before this door was closed, and while our eyes were still blinded by the sudden darkness. No examination of the cabinet was made at the conclusion of the séance. I am convinced that a confederate was employed. Another confederate sat on the seat next the convenient door. The medium's manager stood close to the cabinet, to see that no one "grabbed" the "spirit" forms as they appeared.

I shall not describe this séance in detail, which, from the conditions imposed, was obviously worthless from any evidential point of view. I shall limit myself to a personal incident, which, I think, throws considerable light on these séances, and explains how it is possible for sitters occasionally to assert that the form dematerialises while they are looking at it. I quote from the original Report (pp. 29-30):

“My sister Eva materialised for me. I suggested Eva, and she ‘came.’ I never had a sister Eva, so she was a little out of place. However, she ‘came’ as a little girl about ten years old, with a hooked nose, bright black eyes, and a fringe of false hair over her forehead. Her doll-like appearance was very manifest. After she dematerialised, I was on the point of walking back to my chair, but I was told to wait. I returned to the curtains of the cabinet, and my mother announced herself present, ‘who had died from consumption.’ (Quite untrue.) The curtains were pulled aside, and I put my face close to the openings, since it was so dark I could see nothing. And there, in the dim twilight of that séance room, I beheld one of the most ghastly, most truly terrifying faces I have ever seen. It was white and drawn, and almost shiny in its glossy, ashen hue. The eyes were wide open and staring—fixed. The head and face were encircled in white—and altogether the face was one of the most appalling I have ever beheld, and it would have required a great deal of forti-



tude, for the moment, to look steadfastly at that terrifying face—in that still, quiet room—in response to the spirit's demand: 'Look at me!' The distance between our faces was not more than six inches; and, after the first shock, I regarded the face intently. I was spurred by curiosity and excitement, and prompted yet further by the 'spirit' form, who grasped my wrist, through the curtain, and drew me yet closer—until I was nearly in the cabinet itself. I remembered that my mother had not died from consumption, and that the present face in no wise resembled hers, and my feeling of terror lasted but an instant; but it was there at the time, I confess. I regarded the face intently, and it was gradually withdrawn into the shadow of the cabinet, and the curtains pulled over it. *I am certain that, had I been in an excited and unbalanced frame of mind at that moment, I should have sworn that the face actually melted away as I looked at it.* But my mental balance was by that time regained, and I could analyse what was before me. I can now quite easily see how investigators can swear to the melting away of a face before their eyes, after my own experience. The appearance clearly indicated that, and it was only my alertness to the possibility of deception in this direction which prevented my testifying to the same effect."

The third and last materialising medium I visited in Lily Dale (there were but three!) was C. Nichols—a very small, thin young man. Again the cabinet was erected in the corner of the room, and close to a door; and it would have

been the easiest thing in the world for a "spirit" to have entered the room and the cabinet under cover of darkness. Neither the medium nor the cabinet were searched before or after the séance, and, as usual, the light was regulated by means of a cord from the cabinet (i.e. by the "spirits").

This séance was largely a repetition of those before described. Forms of various sizes issued from the cabinet, some of them being recognised by the sitters present. A few extracts from the report will suffice:

"One rather amusing incident occurred during the séance. One of the 'spirits' caught its drapery on the point of one of the lady's hats. Did the piece of drapery dematerialise? No, indeed! The poor 'spirit' had to wait ignominiously outside the cabinet, in the middle of the floor, while the drapery was unhooked!

"Another incident was this. Towards the close of the séance, the medium walked out into the room, several times 'in a trance'—a form appearing at the opening of the cabinet curtains at the same time. Evidently some confederate was employed. When the medium returned to the cabinet, a head was thrust from the opening between the curtains, and the light was turned up. 'The medium,' exclaimed someone. 'If it is he's grown whiskers,' remarked someone else. (Which shows that spiritualists do not lack a sense of humour at times.) But the solution at once suggested itself: the medium had been transfigured!

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“On one occasion, the light was accidentally turned on, and a young girl was distinctly seen standing outside the cabinet. She did not ‘melt,’ as the result of the sudden and unexpected illumination, but opened the curtains and darted into the cabinet. The light was lowered by closing the shutters with a bang! On another occasion, a sound issued from the cabinet, exactly corresponding to one which would be produced by accidentally knocking one’s elbow against a plastered wall.”

After a couple of hours of this, the séance closed.

I shall now give a rapid sketch of a séance attended by myself for materialisations and physical phenomena, given by Pierre L. O. A. Keeler, whose slate-writing tests I shall describe presently. These séances are given on one or two evenings a week, and in the “light”—that is, in semi-darkness. Three chairs are placed in one corner of the room, and on these the medium and two sitters take their places—the medium is not, however, in the centre, but on the right-hand chair, as you face the cabinet. A curtain is then pinned across all three sitters, leaving only the heads exposed. The lights are then slightly lowered, and various “physical manifestations” take place within the cabinet—bells are rung, the guitar sounded, etc. Later, the lights are still further reduced, and the horn, which has been placed upon the floor, is now picked up and



"independent voices " come through it. Nothing of evidential value is said, and the whole séance bears evidence of the most palpable fraud.

The manner in which this was accomplished is as follows. When the medium placed his two hands upon the arms of his neighbour in the cabinet (in this way being "controlled" by her—since she was supposed to know if he removed one of his hands) he simply bent round her arm a piece of soft lead, which fitted the arm, and gave the impression that a hand was still grasping it—when, as a matter of fact, the medium had removed his hand completely. The tactile impression, would, however, still remain. (See "The Physical Phenomena of Spiritualism," pp. 193-95, for a detailed description of this trick.) In this manner one hand was liberated, and with it the medium was enabled to produce all the manifestations witnessed behind the curtain. With the same free hand the medium was also enabled to reach the trumpet, in the "dark" portion of the séance, and, lifting it to his lips, do the talking himself, under cover of the curtain.

I now come to Keeler's slate-writings, which are the most puzzling phenomena of their kind I have ever witnessed, and justly bear out the contention that Keeler is far and away the cleverest slate-writing medium in America. Before I obtained my sittings, I had read everything I could lay my hands on, pro and con, relating to his

slate-writings, and in my heart of hearts hoped I should at last see genuine phenomena of some character during my visit to this famous Camp. In this, however, I was disappointed. I shall, unfortunately, have to abridge my reports of these sittings considerably, referring the interested reader to the full report, in *Proceedings, American S.P.R.*, vol. ii., pp. 36-69, where these sittings are given in full. The following extracts will, however, give the reader a fair idea of the phenomena observed, and how I finally succeeded in tracing them to their normal causes, and discovering the method of trickery employed.

The first séance was on 5th August, 1907. I had decided to ask for no special tests, but merely to allow the medium to give his regular séance, and observe what happened as best I could. I had prepared four questions, using the name "Charles Henderson"—which I used throughout my investigations there,<sup>1</sup> and endeavoured to

<sup>1</sup> I have frequently been criticised for using a false name—spiritualists saying that this invites fraud, etc. To me this seems childish. For years Dr Hodgson introduced every sitter to Mrs Piper as "Mr Smith," never using the real name. If the medium be genuine, it makes no difference what name is used; but it is when the medium is fraudulent, and false information given in consequence, and the medium exposed, that a hue and cry is raised as to the impropriety of using false names! For my part, I regard this subterfuge as perfectly justifiable, and only those spiritualists who do not honestly desire the truth can object to its use. Of course, if you wish to protect fraud, that is another matter.

communicate with my fictitious family—Robert and Jane Henderson, Eva and Victoria Henderson, James Robinson, etc. In every case I obtained “messages” from these fictitious personalities—who, so far as I know, never existed—and they remembered every incident which I recalled to them, however wildly imaginative it might be. I shall give a specimen of this later.

Now, as to the slate-writings themselves. At the first séance, as before said, I paid but little attention to the actions of the medium (apparently) in order to give him a “free rein,” and put him at his ease, so that he might feel free to proceed without let or hindrance. The medium placed a pile of slates on the table, and asked me to examine and clean them. As I was doing this, he leaned over and picked up first one of my pellets, then another, upon which the questions were written. Handling them in this manner, it would have been easy for him to have substituted my pellets for others, and read my pellets in his lap, under cover of the table. They might then have been re-substituted at a later date. I shall presently offer *proof* that these conjectures are correct, and that substitution of this character did actually take place.

Having gained a knowledge of my questions, the next task was to obtain answers upon the slates. This Keeler accomplished in the following manner. He asked me to select from among the

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pellets on the table the one containing the initials of the person last addressed. The medium was at this moment engaged in placing a rubber band around the two slates he had picked up from the table; and, as I was busily engaged in finding my note, Keeler's hand, containing the two slates, dipped into his lap, beneath the surface of the table, for the merest fraction of a second—coming up, a moment later, still apparently holding the two slates I had just seen. As a matter of fact, however, *he had, in that moment, exchanged the two slates, originally held, for two others in his lap*—which had been prepared and written upon during the sitting. The action took but a moment, and was almost impossible to detect. It was upon *these* slates, therefore (which were held above the table), that writing was finally obtained. This I shall prove more conclusively immediately.

As to the contents of the messages, these were entirely erroneous, and every one of them signed by members of the Henderson family! The *sound* of the writing on the slates was certainly made by Keeler scratching on the under side of the lower slate with his finger-nail, as *I saw the tendons of his wrist working*. The writing was certainly done in his lap, and not after the slates were placed together above the table; and there is clear evidence that it was not done by the small piece of slate-pencil placed between the slates, because



this piece of pencil, when examined, *was found to be quite smooth at all points, and showed no evidences whatever of wear.* Substitution of slates had evidently been effected—the two originally examined being exchanged for two others—on which writing had already been placed—at the moment when his hands dipped into his lap, in the act of placing the rubber band around both slates. Proof of this I obtained at my second séance.

This (second) séance was obtained two days later. I had prepared my questions, and the early part of the séance was a repetition of the first. I desired, however, to obtain *proof* of this fraud, and to that end I laid certain traps for the medium, into which he fell. I shall quote here a portion of the original report, as it is impossible to abridge it without destroying its significance and conclusiveness.

“After I had placed my slips on the table, and Keeler had handled them and exchanged one or two by means of substitution, he suddenly seized one of the pellets and tore it into pieces, saying ‘he did not want that pellet, it did not belong.’ The fragments he threw on the table. But another paper had been substituted! Again I heard the paper being opened, and shortly afterwards refolded, and again I saw Keeler looking down into his lap and heard the scratching of the slate-pencil as it wrote the answer to my fourth question. I could not but marvel

at the audacity of the man, calmly sitting there, across the table, and literally forging messages from the spirit world! Evidently my apparent credulity had convinced him that there was nothing to fear; and, what with the relaxation of his precautions, and partly because I knew what to look for, I could this time follow the whole process of the writing from first to last. But I anticipate.

"During all this time—in which my slips were being opened and read, and the answers thereto written on the slates in Keeler's lap—I had been playing with a lead pencil and a rubber band—apparently to fill up the time, but really for another purpose, or I should say for two other purposes: (1) It enabled me to keep my eyes employed and make Keeler feel greater confidence and freedom in all his movements and actions—allowing me to watch him for long periods of time, in reality, **and** to see that his eyes were constantly fixed upon his lap; and (2) it enabled me to turn over the torn pieces of paper on the table with the point of my pencil, and carefully examine each piece in turn. Let me explain.

"The rubber band was resting on the table-top, and I played with this rubber band with my pencil-point, pressing upon the side of the band, and making it jump from one place to another. Then, with the point of the pencil, I was enabled to turn over, idly, the four pellets which were upon the table, and examine them carefully, for the numbers upon them, etc.<sup>1</sup> Turning over

<sup>1</sup> I had numbered the pellets this time, on the outside, Nos. 1, 2, 3 and 4. Keeler had seen me do this.

one of these slips, then, I looked for the number of the slip, written in pencil, which I had placed there before the sitting. I found that it was marked number one. On looking again at the three slips in the centre of the table, I saw that they were numbered one, three, and four. The number of the slip which was now on the table, then, *should* have been two, while in reality it was one—clearly showing that *another* piece of paper had been torn up, after being marked by Keeler—in imitation of my marks—and thrown aside. What Keeler had done, in other words, was this. Seeing that my slips were all marked, Keeler had numbered his duplicates also, so that the duplicate slips deposited on the table should look precisely like those I had prepared—a number being written on each. This Keeler had done before substituting my slips. On tearing up my slip, however, one of his—or a part of one of his—had got substituted by mistake, so there were now *two* slips on the table labelled ‘1’ and none labelled ‘2.’ Substitution had most certainly been effected. Of course Keeler did not see me turning up and critically examining all the slips of paper on the table, for that would have aroused his suspicions at once, and it is probable that I should have got no further results. No, I had to proceed much more carefully, and in a more circuitous manner. The reader will remember the small box on the right-hand side of the table, apparently placed there for no especial purpose. I determined to make use of this to trick the medium, or at least to ascertain if he had endeavoured to trick me. I continued to play with the rubber band and the lead pencil, flicking the band from place to place



on the table; and finally, as though to change the monotony of the process, I left the rubber band, and flicked the torn pieces of paper (the pieces of the torn slip) about the table, and finally managed, after some manœuvring, to get them behind the box on the table. In that position they were hidden from the medium, though close to me. I then went back to the rubber band, playing with it for some time with my pencil, and finally managed to get that too behind the box on the table. I then followed it with my pencil, and had the opportunity of turning over and carefully examining all the pieces of paper on the table—while the movements of my pencil, to one who could not see its point, would but indicate that I was still playing with the rubber band on the table. In this manner I could examine, more or less at leisure, both sides of the slips of paper, and I then ascertained that there were two slips bearing the number ‘1,’ and none bearing the number ‘2.’ It was clear, therefore, that substitution of pellets had been effected.”

As to the slates, I have evidence that these too were substituted, for not only did I see Keeler make the exchange, but the slates I received at the conclusion of the séance were *different* from those I examined, and which were originally lying upon the table. This I know for two reasons. In the first place, the slates I first of all examined were clean and free from marks of all kinds, whereas the slates I received at the conclusion of the séance (those bearing the writing) were full of tiny white flecks—flaws in the slate. (2) In



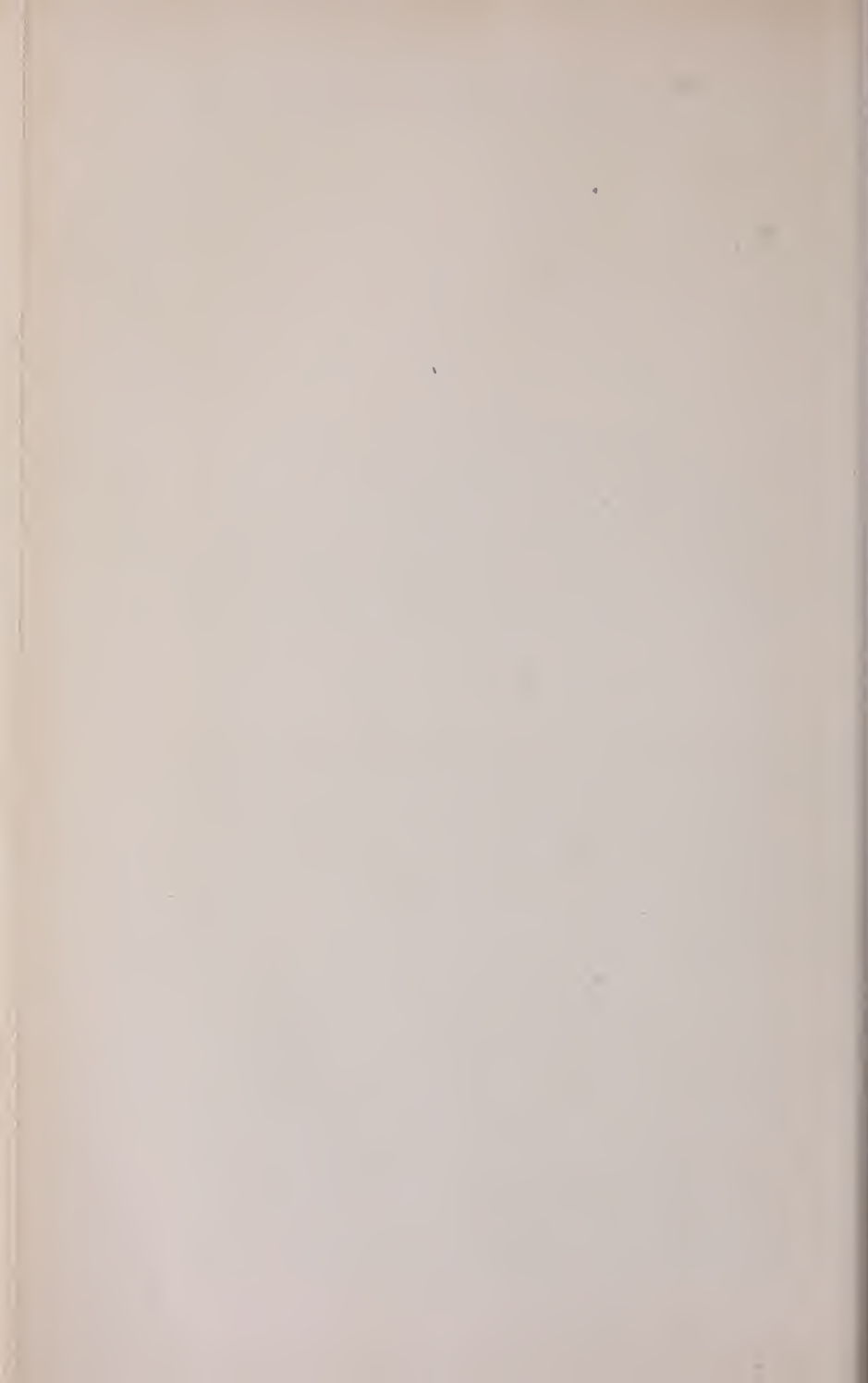
A "SPIRIT BULL-DOG."

(NOTE TRANSPARENT HEAD—DOUBLE EXPOSURE.)



A "SPIRIT BRIDE,"

SHOWING THE METHOD OF "FAKING" A NEGATIVE.



the second place, *I had secretly marked the wooden frames of the slates on the table, in the act of examining them, with my thumb nail; and when I examined the slates on which the messages were received, no such marks were present.* It is perfectly evident, therefore, that the slates had been substituted, just as the pellets had been.

I shall conclude by giving a sample of the messages I received on these slates, with my comments thereon, made at the time. I had written on one of my slips:

“DEAR SISTER VICTORIA,—Our former friend, Mrs Young, of Chicago, is going to sit for development. Do you remember her? If so, will you assist her?—Your loving brother,

“CHARLES HENDERSON.”

To this I received the following reply:

“CHARLIE,—As the old saying is ‘Carry the news to Mary,’ so I say now, I want everyone who cares at all about me to know that I am quite myself, and most contented and happy in my spirit life. I never want to come back to earth life again. I do not, in the sudden moment of coming, just think whether I remember Miss Brown or not. I remember Zilda Brown. I will gladly help anyone develop.—Sincerely,

“VICTORIA.”

COMMENTS.—My name is not Charles. I never had a sister Victoria. The remark, “Carry

the news to Mary," has no meaning for me, and was probably thrown out on chance, as a possible "test." Seeing that there is no one living who remembers or even saw the sister whom I call Victoria—she dying soon after birth—her communication rather lacks pertinence; but her lack of memory in this direction is more than counter-balanced by her extraordinary memory in another. She remembers Zilda Brown (who never existed) and yet she died when only a few days old! Phenomenal child! But her memory is not perfect either, since she refers to "Miss Brown," while my slip referred to "Mrs Young." How did anyone with such an extraordinary memory make so obvious an error—when the message was actually before her? It is as baffling as the telepathic hypothesis in the Piper case! But does all this not indicate, rather, that Keeler read the slip, and then mis-remembered the name in writing an answer to the question on the slate? Is this not a far more rational and thinkable hypothesis? <sup>1</sup>

It should be pretty evident, from such facts—and numerous others of a like nature, deduced in

<sup>1</sup> That my explanation of Keeler's slate-writing is correct is proved by the fact that Keeler was shortly afterwards *seen* doing the writing, upon a pair of slates concealed in his lap. (See the Report of A.B.C. in the *Journal*, Am. S.P.R., Vol. ii., pp. 422-24.) This was by accident, and was due to the fact that the witness in question happened to see him through two opened doors, from the porch of his house at Lily Dale, and in this manner a view of his lap was obtained.



the original report—that Keeler is a clever trickster, and the degree of perfection he has attained certainly seems to indicate that he must have been in the habit of practising these tricks continuously for a number of years.

Such were my findings at Lily Dale Camp, in the year 1907. It will be seen that, *so far as the physical phenomena are concerned*, one hundred per cent of them were proved fraudulent; every medium on the grounds had been caught in trickery—and if ever they produced genuine physical phenomena, I never saw them. The Society for Psychical Research has often been accused of paying too much attention to trance mediums, and neglecting the physical phenomena; but after such an experience as this, it is only to be expected that such an attitude should be adopted. However, the case of Eusapia Palladino has changed much; and whereas I could say, when I concluded my original report, that I had “never seen a genuine physical phenomenon,” I can now say with equal assurance that such phenomena exist—but I greatly doubt if they are to be found among professional American mediums, especially those who, every year, visit Lily Dale.



## III

MY EXPERIENCE AS A SLATE-WRITING  
MEDIUM

My report on the phenomena witnessed at Lily Dale brought me a number of letters of all kinds, some complimentary, others quite the reverse! Extended extracts from this report were published in the *Progressive Thinker*—the leading spiritualistic paper in America—which aroused a storm of criticism and controversy. The portion of the report which created most controversy was that relating to the famous Pierre L. O. A. Keeler, with whom probably thousands of persons have obtained slate-writing séances and gone away convinced that they have obtained genuine messages from their departed friends and relatives, and that no fraud was possible in *their* case! I shall return to Mr Keeler's slate-writing in a moment. I wish to say here that, whatever verdict may be passed upon my report in other ways, it certainly did good in this respect—that all mediums whose work had been criticised and exposed were forbidden to enter the grounds again the next season, until they had given the Lily Dale Committee a

séance under precisely the same conditions as those under which mine had been given; and that, of all those whose work I had criticised, not one was allowed to return to the Lily Dale Camp the following season, with the single exception of Pierre Keeler. All the rest, in other words, had been detected in trickery by the Committee appointed to investigate their mediumship; and were disqualified from practising there in future! It will be seen, therefore, that a general and wholesome cleaning-up followed my investigation, whatever faults it might have possessed.

But what are we to think of Pierre Keeler, who apparently vindicated himself the next year, and was restored to a position of honour? Was my investigation of the medium defective? Was I so biased by the quantity of fraud discovered in other cases that I found it impossible to judge aright in this case—being blinded by prejudice, and determined to detect fraud whether it existed or not? I believe not; I contend that Keeler is a clever trickster, who succeeded in hoodwinking the Committee appointed to investigate him, as he succeeded in hoodwinking nearly all those sitters who obtained sittings with him in the past. The fact that the majority of persons cannot see how his “work” is performed proves nothing, of course, since they are equally unable to detect the most obvious and certain frauds. There are very few men whose judgment upon a slate-

writing sitting can be taken seriously. A séance of this character is more difficult to report than any other character of séance whatever. There are so many moves to be remembered accurately, and the sequence of events is so important, that it is next to impossible for the average investigator to remember them as they actually occurred. Those men whose testimony I should value are, however, united in thinking that Keeler is a clever trickster—Dr Hodgson, Mr Henry Ridgely Evans, Mr David P. Abbott, etc.

It may be contended that, while Keeler may defraud on some occasions, he nevertheless may obtain genuine phenomena at other times—just as Eusapia resorts to trickery when she is unable to obtain genuine results. Possibly. I should not venture to speak dogmatically on this point, and I must confess that I am quite unable to explain many stories which have been told me by apparently good observers of Keeler's slate-writing. All that I can say is that *my own sittings were certainly fraudulent*; that competent investigators unite in thinking his mediumship fraudulent; and that he has been seen resorting to trickery on several occasions—for example, in 1907, when he was accidentally seen writing on a slate held in his lap under the table. (See *Journal*, American S.P.R., July 1908, pp. 422-24.) If Keeler *does* possess genuine supernormal powers, he should be willing to demonstrate

that fact before myself and a small committee of experts, who are certainly unbiased and anxious for the truth. But all such proposals Mr Keeler has, so far, rejected.

I wish to add one more point by way of answer to certain criticisms which have been passed upon this section of my report, relative to the slate-writings of Keeler. Many persons have told me that they have obtained messages in many different handwritings, which in no way resemble one another; that the same person always wrote in the same characteristic hand; and that, in many cases, this handwriting has been recognised as that of a dead relative or friend. How account for such evidence?

I would reply to this that, in my own sittings, I obtained at least four perfectly distinct and characteristic handwritings; and that the *same* communicator wrote in exactly the same handwriting at the second séance as at the first—yet no such persons actually existed at all! The “communicators” were, in my case, purely fictitious; yet their handwriting was as clear and as characteristic as any I have ever seen, and was exactly alike at both séances. How account for this striking piece of evidence, except by supposing that the medium himself wrote upon the slates, and writes a variety of hands, as the result of years of practice? I may say, also, that I had an opportunity of examining several other slates

at Lily Dale, besides my own ; and that, in several instances, I found handwriting exactly resembling that upon my own slates. From this I should judge that Keeler has about a dozen distinct types of handwriting, which he has practised for years, and these he palms off upon his sitters one after another, as they come to him. Sometimes the handwriting is recognised ; in which case the sitter always gets that particular handwriting in future. In most cases no claim is made as to the accuracy of the handwriting, but of these cases we never hear. Nearly all the sitters with whom I have talked unite in saying that nothing of any value is said by the *soi-disant* spirits upon Keeler's slates ; the marvel is the physical wonder of how the writing got there at all. It is not the contents of the message which proves convincing, but the mere fact of obtaining one at all under such circumstances. In other words, we have the miracle of Baalam's ass over again !

I shall now narrate a very interesting and somewhat amusing incident which occurred some months after my report was published, and which serves to throw light upon the possible character of Keeler's slate-writing.

Mr C. G. Patterson, of Washington, D.C., had become interested in psychics, as the result of several sittings which he had obtained with Keeler, for slate-writing. I was at this time



associated with Dr Hyslop in the work of the American Society, and so had the opportunity to read and criticise his accounts of the séances, as they were sent in. Some correspondence ensued. Mr Patterson had read my "Physical Phenomena of Spiritualism," in an attempt to discover the methods employed by Mr Keeler. After reading it, he obtained a further sitting, and wrote back that he was confident that none of the methods I had described were used by Keeler, and that he was more assured than ever that his manifestations were genuine.

On reading this, Dr Hyslop and I concocted the following plan to test the degree to which an average observer, such as Mr Patterson, could be taken in by slate-writing which was certainly trickery; I was to travel to Washington under the name of Floyd Garrison, and register in a certain hotel, previously agreed upon. Dr Hyslop was, meanwhile, to write to Mr Patterson, and tell him that a gentleman of his acquaintance, a non-professional slate-writer, would be in this hotel on the date specified; and that, if he chose to call upon me, he had no doubt that "Mr Garrison" would grant him a sitting. This agreed to, I travelled to Washington, and registered in the hotel as Floyd Garrison.

The following afternoon a knock came upon my door, and the hall-boy announced that a Mr Patterson wished to see me! The fatal moment



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had arrived! "Show him up," I said; and fell to reading my book again.

Mr Patterson was ushered in, also his friend, Dr Craig. I found Mr Patterson a gentleman of about seventy years of age, but keen and alert as a man thirty years younger. Dr Craig was a bright physician of about forty-five.

"Mr Garrison?" asked Mr Patterson, as he crossed the floor.

"Yes," I replied, "what can I do for you?"

"I believe," he said, rather nervously, as though not quite sure of his ground, "that you have remarkable powers as a slate-writing medium; and, as I am interested in such things, I should be most gratified if I could see your phenomena."

"You are mistaken," I replied; "I am not a professional medium, and never perform any slate-writing or other phenomena for money. I could not make an exception even in your case."

"Oh," said Mr Patterson, his face falling, "I understood from Dr Hyslop that you would; I have a letter of introduction to you from him."

"Oh," I said, "you know Dr Hyslop? That alters the case! You are a friend of his? May I see the letter?"

The letter was produced, and with some difficulty in keeping from smiling, I read the letter which Dr Hyslop and myself had jointly con-

cocted but two days before in his office in New York.

I folded it up and handed it back to him.

"That alters the case," I said, very gravely. "I shall be pleased to do anything I can for you in this direction; only you must remember that I cannot guarantee results. I may obtain nothing for you; on the other hand, we may have some very striking phenomena. I cannot say. Have you brought your questions with you?"

"Yes," he replied, producing them from his pocket.

"Never mind," I said hastily. "I don't wish to touch them at all. Please replace them, and take a seat. Dr Craig, won't you sit here, where you can see everything also?"

I then produced from a cupboard at the side of the room (where I had previously hidden them) four slates, a jug of water, a small sponge, a number of folded pellets, and some scraps of slate-pencil. Clearing off the small table, I placed the various articles upon it—taking care to place the large pitcher of water in such a position as to shut off the too-open view which Dr Craig enjoyed from his position, at the rear of the table, and slightly to one side of it.

Having placed the various articles upon the table, and having taken a chair myself on the opposite side of the table, I requested Mr Patterson to place his slips on the table in front of him.

"I merely wish to obtain a psychic impression of one of these slips," said I, taking it boldly up, and placing it against my forehead. It remained there for a few seconds. "Now," said I, throwing it upon the table, "would you kindly hold it against your head—pressed with one finger—that's it—and *think hard* of the question all the time."

(It need hardly be said that during this operation I had secretly substituted this pellet for another; and now proceeded to read the question written upon the pellet in my possession which I held in my lap. I then re-folded the slip, again substituted it for that held by Mr Patterson, and placed the slip between two slates.)

To make a long story short, *I duplicated Keeler's slate-writing performance*—writing upon the slate held in my lap, etc., precisely as he did. I forget now what answer I gave to the question asked, but it was about on a par with those usually given by Keeler in his séances. I had, in other words, *twice* substituted the pellets, and written upon and exchanged a slate, without being observed by two watchful and keen observers, who were there with the express purpose of detecting fraud, did such exist!

At the conclusion of the experiment, Mr Patterson leant back in his chair and drew a long breath.

"Well, now," Mr Garrison, he said, "is that trickery?"

"My dear sir," I exclaimed, "that is not a question you can expect *me* to answer! I present the phenomena; you must draw your own conclusions! What do *you* think of what you have seen?"

"If that's trickery," said Mr Patterson, turning to Doctor Craig, "I don't believe we've seen anything genuine with Mr Keeler! What do you think, Doctor?"

"I think you're right," the latter replied.

"Indeed, I'm very glad to hear you endorse the phenomena!" I said; and, leaning across the table, I placed my own card in front of Mr Patterson!

He read it; then looked at me.

"Oh, *this* is Mr Carrington, is it?" he said.

Then we all three burst into a hearty laugh, and I explained to them exactly what I had done, and for an hour we discussed mediums and their ways.

I dined with Mr Patterson that evening, Dr Craig also being present; and I spent the whole evening in explaining to them the ways of fraudulent mediums, and Keeler's methods in particular; and, together, we prepared a question, which was carefully sealed up in an envelope, every precaution being taken to make this effective.

"There," said Mr Patterson, when he had finished, "do you mean to tell me that if I place that envelope on the table in front of me, Keeler

can get it away, open it, read its contents, and place it back without my seeing him? All damn rot!"

"Certainly," I replied; "if you get an answer to *that* question, it would be very difficult to explain it. Let me know the result!" And, with a few warning words of advice, I left him.

Human nature is a curious paradox! Two weeks later I received a letter from Mr Patterson in which he stated that, although he had not received an answer to this particular question, yet he had obtained further sittings with Keeler, and had ended by becoming more convinced than ever of the genuine character of his slate-writing! Despite all evidence to the contrary, he believed it genuine. What is one to conclude in view of such facts? For my own part, I can only draw one conclusion; but I think the whole case needs careful re-investigation, if possible, for all that.



## IV

## PHENOMENA WITNESSED IN PRIVATE CIRCLES

During the course of my investigations in spiritism and psychical phenomena, I have witnessed many manifestations in private circles, but have always come away more or less disappointed with the results. It is often stated that the most satisfactory way of assuring oneself of genuine phenomena is to have a séance in one's own home, and whatever is there witnessed is then known to be true and genuine—the good faith of the members of the family hardly being questioned. Doubtless this is so; and it is probable that most striking and peculiar manifestations have been witnessed in this manner—such strange phenomena, indeed, that I cannot relate them in this place for fear of ridicule. No one knows precisely what takes place in certain spiritualistic gatherings; but I am inclined to believe that some very strange things happen at such times—phenomena which even the average spiritualist is unaware of. But this is only an intuition, for which I can offer no proof. For my own part such experience as I have had



in private circles has left me quite unconvinced even of the reality of the phenomena I have seen. In no single instance have I witnessed phenomena which were not the result of trickery—just as the phenomena witnessed through professional mediums were invariably the result of trickery. In all these sittings—and I have attended many of them—only evidence of fraud was forthcoming, or phenomena lacking in all supernormal interest. This is, doubtless, most unfortunate, but a fact nevertheless.

Thus, in one instance, I was invited by a gentleman to witness the phenomena of materialisation produced through the mediumship of his wife. A small group of friends were also invited to be present. No charge was, of course, made, and only these few personal friends had been invited. No object was to be gained by defrauding the sitters; and séances were not held more frequently than twice a year. Yet the phenomena were obviously fraudulent from start to finish, and produced by the wife herself, in what seemed a normal condition. In another case the medium was genuine, and passed into trance, but no phenomena of any kind took place! In another case table levitation was said to have been obtained by some acquaintances of our own; yet one of the daughters was caught lifting the table with her fingers and toes, and afterwards confessed her fraud. In cases, too numerous to

mention, "table levitation" was claimed, but, when seen, turned out to be nothing more than *tippings* of the table, which were easily explained by unconscious muscular action on the part of the medium or of other persons present. And so on, and so on. In every case the results were the same. In every case but one—which I shall relate presently—the manifestations were such that I could not even regard them worth the time spent in their investigation.

One of the most interesting cases that I have ever encountered, however, is the following—which I consider of remarkable psychological interest, from various points of view.

During the early summer of 1911, a gentleman called upon me, stating that he knew a wonderful physical medium, of the same type as Palladino. He himself was a lawyer; his friend, the medium, was also a lawyer, and had "a scientific interest in these things," and in "having the remarkable manifestations which occurred in his presence solved," etc. For three years and a half, I was told, this case had been under private observation; and the manifestations had only grown more and more numerous and bewildering as time went on. This, and much more of like nature, I heard, by way of preliminary to the investigation of what appeared to be a very promising case.

An evening having been arranged, the two gentlemen called at my house, and, after a chat,

the demonstrations were undertaken. A broom was placed on the floor, and then, the medium kneeling over the object (or, rather, squatting on his toes on the ground), he placed his fingers on either side of the broom handle, and then gradually took them away. As he did so, the broom was seen to rise into the air. It remained suspended in space for a few seconds, then fell to the floor. The effect was most striking; while the phenomenon was of that simple order which one would naturally expect to discover in a simple, undeveloped medium. Various objects were "levitated" and balanced in the same manner; and finally a pipe was suspended in the air for more than a minute without any visible means of support.

The first two or three experiments interested me immensely, I must confess. But I noticed one peculiar thing about the movements of the medium, which was, that every time he placed an object on the floor, he placed it very close to his knees; and this caused me to look between his knees intently instead of at the object during the next few trials. The result was that I distinctly saw *a fine black thread* stretched from leg to leg, forming a loop, into which the various objects were slipped in the act of placing them on the floor. The rest was only a matter of balance.

In spite of the fact that I had discovered the *modus operandi*, I did not wish to act hastily—

having been accused so often in the past of condemning a medium too quickly, upon discovering fraud. Accordingly, I asked the medium to meet me a few evenings later at the office of my friend, Dr Gustav Gayer; and here we witnessed a second demonstration. It would be useless to repeat the details of this performance, which was simply a repetition of the first. Suffice it to say that, not only was the medium seen using the loop of thread throughout, but this loop *broke* twice during the evening—in the middle of an experiment—the thread being heard to break, and the object at once falling to the floor! On the first occasion the medium made an excuse, retired upstairs, and evidently arranged the thread, for he came down again in a few minutes, and proceeded to give us further tests. Upon the thread (audibly) breaking the second time, however, he said that he “did not think he could do any more for us that evening,” and sat down, apparently exhausted. It was the most flagrant and barefaced swindle I have ever come across; and in this Dr Gayer agrees with me. And yet here was a young lawyer practising these tricks, apparently for no motive, and constantly lying about them in the most astonishing manner! And this was a case from which much was to be hoped, apparently.

In the following case the manifestations appeared at first sight most promising. Oddly enough, the phenomena were witnessed at Lily



Dale, but they had no connection with the "Camp" beyond the fact that the family through whom they were procured lived there all the year round. I accidentally encountered the case while obtaining a sitting with Miss Gray for another reason entirely, and then learned that the small girl living in the house was possessed of mediumistic powers, and that private circles were held every night, the family only attending, and that this had been going on for some months. Miss Gray herself gave "readings," which consisted of a sort of automatic utterance. I am quite convinced of her perfect honesty. She took no share in the physical manifestations, moreover, which seemed to centre round the young girl who had been adopted by Mrs Gray years before. All this I learned by inquiry, and it was arranged that I should call that evening, and the control, "Mike," would then be asked if I might join the circle and witness the phenomena also. Needless to say, I awaited the evening with the greatest impatience!

When I arrived at the house where the séance was to be held, I was allowed to inspect the séance room very carefully, and assure myself that everything was free from preparation. I assured myself that such was the case. I then took my seat in the next room, and Miss Gray and her mother took their place in the séance room, in complete darkness, together with the little girl who acted as the "medium."

Very soon I heard "manifestations" begin, and, shortly after, a voice sounded in the trumpet, talking to the sitters. In a few minutes the door was opened, and I was admitted. "Mike" had agreed that I should be allowed to see the phenomena, provided that I obeyed all the required conditions—which, of course, I promised to do. I took my place, and the séance progressed. At this point I quote part of the original report (*Proceedings*, American S.P.R., vol. ii., pp. 76-95):

"Soon the voice began again, and spoke to me through the trumpet. We held a brief conversation, and I finally promised 'Mike' fifty cents if he would manifest for me. This offer was promptly accepted, and manifestations began! First of all, however, 'Mike' collected his fifty cents by pushing over the horn to me, and I placed the money in the mouth of the horn. It was then promptly withdrawn. The voice then spoke through the horn again—thanking me—apparently the voice of a young boy or girl. I could distinctly hear the breath being drawn in between sentences, and the sounds produced by the mouth and throat when speaking loudly and with an effort. . . . At my request the horn was then conveyed to the ceiling, and the voice spoke through it, while the horn was directly over my head, apparently floating near the ceiling. It also spoke when on the floor, and then spoke rapidly through the horn, first close to the ceiling, then close to the floor—the alternation being



extremely rapid, and I did not see how it could have been produced by normal movements of the trumpet. At my request, the voice then spoke through the horn in various parts of the room—always close to the ceiling, and the horn seemed to be floating about over a very large area, the talking going on through it constantly.

“Soon after this, the piano began to play, striking chords, and finally thumping out a sort of tune. A voice then joined in the music, and hummed—or rather shouted—a tune or melody—the piano keeping time. All this time Miss Gray and her mother were talking, both to each other and to me, so that there could be no question of their being responsible for this unseen voice. No sound, however, came from the little girl, who remained perfectly quiet in her corner. The playing continued for some time, then ceased, and the horn began. The voice sang and shouted through the horn, sounding in various parts of the room, near the ceiling, and on one occasion it sang a note which had a peculiar vibrating sound—this continuing for nearly a minute, I should judge, when, added to this, came the sound of another horn, clear as a clarinet, which grew louder and louder until it swallowed up the voice from the first horn entirely, and ended in a good-sized blast. I could distinctly hear both at once—the voice and the horn—both in the air, directly over my head, apparently, and near the ceiling. I confess this manifestation impressed me greatly. . . . Things were getting interesting.

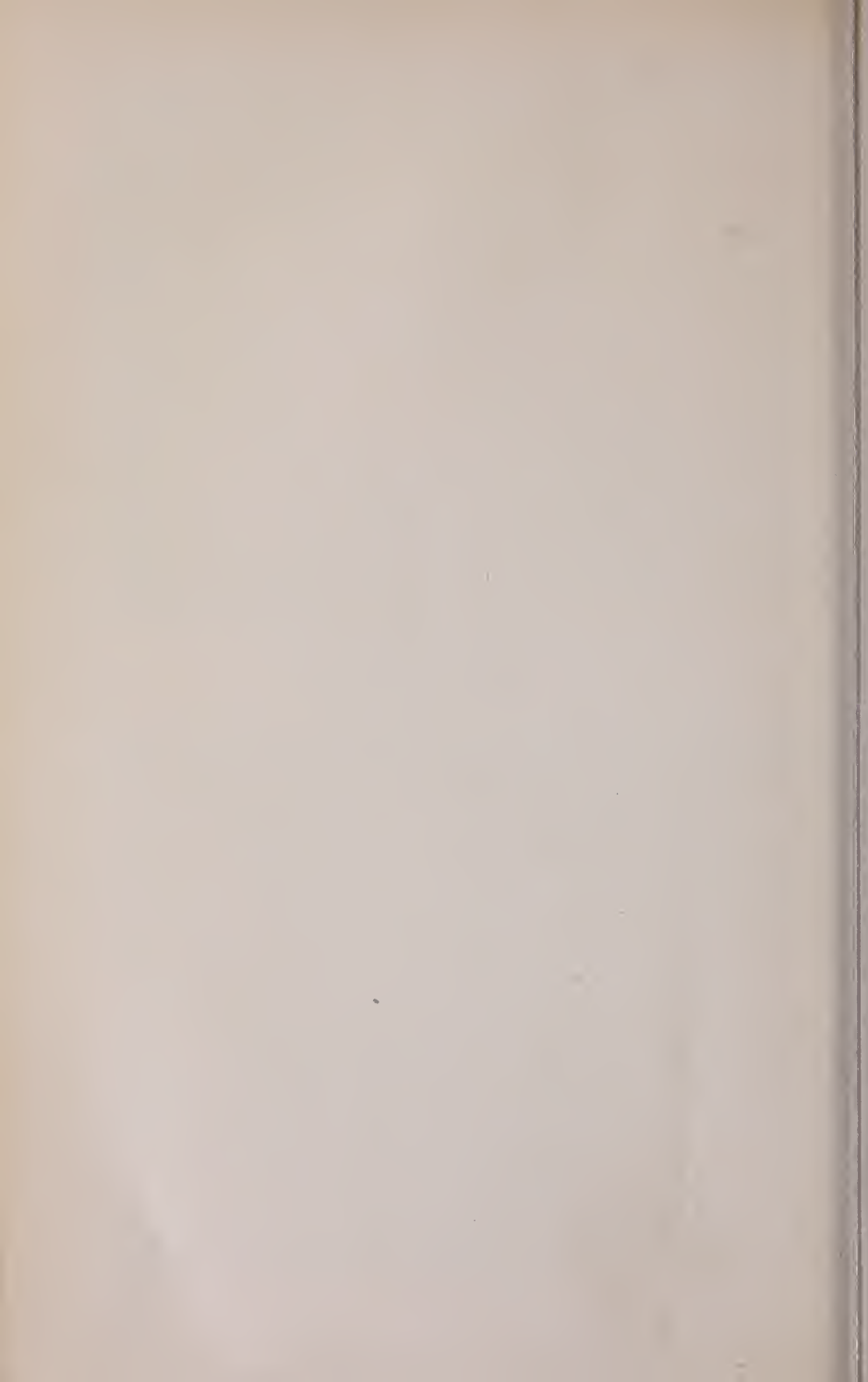
“The piano then began to play again, and the voice sang . . . and at the same time terrific knocks and thumps resounded on the floor, and someone



PHOTO OF A " SPIRIT "—  
à la BIEN BOA !



PHOTO OF A " LARGE, TRANSPARENT HAND. "



appeared to be walking about the room. This also distinctly impressed me, for here were footsteps or blows on the floor, six feet from the piano (at least, so it seemed), and the piano was playing, or being played on, at the same time. I could still hear Mrs and Miss Gray talking, and they invariably answered my questions, when I asked any, without delay. The blows were very loud, and resounded throughout the whole house. The piano then vibrated, and I could feel the whole room also vibrating, in a lesser degree.

“A faint light now appeared, and floated about the room. Then two lights were visible—the second apparently issuing from the first—and floated about, distant from each other about four feet. First one and then both of them moved close to the ceiling, finally returning to a spot above the piano keys, and danced about, up and down, over the keys, while the piano was playing, as though they themselves were striking the notes. . . .

“The horn then spoke, and said that the spirits would endeavour to touch me, if I promised not to touch them in return. I promised not to move without permission. A hand then pulled my trousers in a sharp, jerky manner, and, a moment later, my hand was patted by a small hand. This hand was warm and moist, and apparently quite human. My own right hand was then touched, and, upon the suggestion of Miss Gray, my hand was kissed. This was done twice. The lips were warm and unmistakably human. The trumpet was then picked up, and banged against the ceiling, then against the floor, and then against the ceiling and the floor in rapid alternation.

'Mike' spoke, and asked me if I thought he was a 'fake.' Whispers came through the horn; and then came the best and most convincing phenomenon of the evening. The piano began to play—tiny lights hovering over the keys a part of the time, but disappearing after a few moments. Then, at my request, the horn was picked up, and banged against the ceiling several times. 'Mike' then spoke through the horn—apparently directly over my head—and this was repeated several times. The voice certainly seemed to be nine or ten feet from the piano, while the latter was still playing. Miss Gray and her mother could still be heard talking from their respective chairs. The voice spoke several times over my head while the piano was playing. I then asked 'Mike' if, in addition to all this, he could knock upon the floor. Almost instantly very loud raps occurred upon the floor of the room, so that we now had: (1) the piano playing; (2) the voice from the horn; and (3) the knocks upon the floor—all going on at the same instant in different parts of the room. Soon they stopped, and I asked 'Mike' to repeat this collective phenomenon for me, so that I might study it closely and make sure of the location of the three sounds. Three times did 'Mike' repeat this for me, until I was perfectly satisfied that the three events were actually going on at one time, and in various parts of the room. Soon after this 'Mike' withdrew . . . and the séance closed."

Such are a few typical extracts from the report of my first sitting, which, I confess, interested and puzzled me greatly. At its conclusion I did not know what to think; many facts pointed to



fraud; on the other hand many facts seemed to point away from fraud to other explanations. The only thing to do was to suspend one's judgment for the moment and wait. I promised to visit them again the following evening.

I shall not weary the reader with an account of this second séance, or my ultimate analysis of the case. Suffice it to say that everything I had seen turned out to be the result of clever trickery, as was proved by subsequent detection of the method of its operation, and the later confession on the part of the little girl. She it was who was responsible for all the phenomena, and who, without apparent cause or motive, spent evening after evening in producing manifestations of this character before Mrs and Miss Gray. I cannot explain why she should wish to do so, except by thinking that the admiration and attention which she received at their hands paid her for all her trouble. She was a decidedly neurotic, undergrown child, and the love of flattery and of being the centre of attention may have counted for much. But whatever the motives, she it was who, beyond all doubt, produced the phenomena I saw in that house; and it but remains for me to explain the method of production of the varying phenomena which so puzzled me the first time I saw them.

The talking in the horn was of course done by the little girl herself, and when the voice sounded



near the ceiling, she merely stood on a chair, and directed the mouth of the trumpet in that direction, and the voice seemed to be elevated in consequence. On the other hand, when the voice was made to sound near the floor, the mouth of the horn was turned downward, so as to face the floor. In this way "voices" appeared to issue from various parts of the room, according to the direction in which the horn was held, but the talking was all done by the medium either standing or sitting on the music-stool.

The thumps and bangs which sounded some feet distant from the piano were made by the feet of the little girl stamping on the floor of the room—she leaning far out into the room with her feet. The lights were produced by match heads rubbed between the medium's fingers, which had been slightly moistened. When two lights appeared, one was held in each hand. When they hovered over the piano keys (when the latter was being played) they were simply stuck between the fingers of the girl while she struck the keys of the instrument. When the three phenomena were observed together, which had so puzzled me, she merely struck the keys of the piano with one hand, held the trumpet with the other, and directed her voice to the ceiling, at the same time stamping upon the floor with both feet.

There remains to be explained the manner in which the voice was gradually merged into the

horn. This sounded very wonderful at the time, but subsequent experiments have shown me how this may easily be accomplished. Both horns are applied to the mouth, one on either side. The lips are puckered, so that all the air is blown through one side of the mouth. Gradually the lips are opened, until both horns are being sounded, when horn "1" is gradually removed and all the air directed into horn "2." In this manner the effect I have described can be duplicated.

Such was my experience, in the most promising private circle I have ever attended. Thus were my hopes dashed—hopes of witnessing genuine physical phenomena of a supernormal character. But so it was; and this was my invariable ill-fortune until I met Eusapia Palladino. All was then changed for me; and to-day I am as assured that genuine physical phenomena occur as I was formerly sceptical of that fact. But for all that, I still believe that these genuine physical phenomena are so rare as to be almost unfindable, and that, as Count Solovovo said, "from the average American professional medium nothing is to be hoped."

Eusapia is genuine, but she is almost unique!

## V

## A SÉANCE WITH DE WITT HOUGH

About a dozen persons had assembled in the exceedingly stuffy little room over a Chinese Chop Suey House, to witness the exhibitions of "full-form materialisation," which were to be given that evening by De Witt Hough, the son of the late Mrs Stoddard Gray—also famous as a materialising medium. Personally I went with five other gentlemen—three Catholic priests, who "dabbled in psychics" on the sly, and surreptitiously, as it were; a Jew, who was also an ex-medium and a complete sceptic; an ex-clergyman of one of the more aggressively Nonconformist types, and a complete atheist and scoffer, who "went to see the fun" and please his friends. (I must say, however, that he behaved admirably throughout; no convinced spiritualist could have been more enthusiastic or sung more lustily!) I made the sixth—an interested investigator, who was "on fence" and went to see what there was to be seen. I think I may say I saw everything.

I had some difficulty in getting in. Police regulations were pretty strict, just then, and

mediums all over the city were on the *qui vive*. Hough himself came to the door, and after some parleying with one of the priests we were all admitted together. I may say, just here, that the ex-medium and myself had been invited as "experts," to testify as to the reality or otherwise of the phenomena, since, at that time, one of the priests was rather inclined to believe; and as a series of young ladies usually emerged from the cabinet one after the other, and embraced the priest in question, he was becoming very anxious to ascertain whether or not they were really live, substantial maidens, or whether in truth they emerged from the Great Beyond! Not that he cared so very much, I fancy, in either case; but for the sake of his own satisfaction he desired to know the truth.

I saw one very prominent member of the American Society for Psychical Research there, who, I was told, attended séances regularly, though he should have known better. He also regularly brought cookies for the fair maidens who emerged from the cabinet, and had evidently become quite "popular" with them. I rather fancy that it had become a tug-of-war between the senior priest and the S.P.R. member—for the affections of the said young ladies; but in this I may be a trifle premature.

We took our places in a sort of horseshoe, round the room, as usual, and the medium called

us up, one at a time, to enter the cabinet, and look about us for anything suspicious. The cabinet was erected in the doorway between the two rooms, and the rear room was provided with a portly door, for the ready ingress and egress of "spirits" during the séance. Beside the cabinet, practically touching the curtains on one side, was placed a table; upon it a mouth-organ, a tea bell, a tambourine, a number of pads of paper, pencils, etc. The medium was not searched. The S.P.R. member occupied a seat at one end of the horse-shoe, nearest the cabinet; and Mrs C— C—, an ex-medium of extremely bad reputation, at the other end. The lights were lowered and the séance began.

Half an hour's wait, interspersed with fearsome singing, ushered in the first "phenomenon." The musical instruments upon the table next to the cabinet were rattled; then played upon individually. The mouth-organ was next picked up, and several airs played upon it. The tambourine sounded. There was, of course, nothing in the world to prevent the medium from stretching out his hand, reaching the instruments and playing upon them! Yet—so oddly constituted are some peoples' minds—I was asked at the end of the séance what played the musical instruments!

After this, there was another period of waiting, during which we sang "We will help you," "Nearer my God to Thee," and all the other old



stand-bys a number of times through. The room was then made, if possible, darker than ever (the light was controlled by a string running into the cabinet) and the materialisations began.

The first "spirit" who came was Queen Victoria. She always demanded, as a sign of respect, that the sitters should stand when she was announced. A short, white, rather dumpy figure emerged from the cabinet, and the S.P.R. member was called upon to come forward, take her hand, and announce her presence. He did so as follows:

"Ladies and gentlemen, we have with us this evening Queen Victoria!"

Everyone stood up. An awed hush fell upon the assembly. Partly, I think, from embarrassment, and partly to say something which would sound cordial and polite, the man next to me stammered out:

"How are you, Queen?"

The humour of the situation must surely appeal to anyone of English birth! I thought at the time, and have thought ever since, that this was probably one of the most amusing incidents of its kind that has ever occurred at a spiritistic séance. How very differently one would have felt and acted if one could have felt, if only for a moment, that Queen Victoria were *really* there!

Queen Victoria having retired, several more "spirits" issued in rapid succession—St Cecilia for the priests; Messrs Barnum and Bailey (whose



circus happened to be in town that week); relatives for a few of the circle; and a varied assortment of young ladies for the S.P.R. member, who was generally known to have a *penchant* in that direction, outside spiritualistic circles. The medium's "control" issued from the cabinet and demanded cookies, in a whisper, which was obviously the medium's voice disguised. We were then treated to the spectacle of seeing the process of gradual materialisation of one of the spirits.

A white spot appeared on the carpet; this gradually increased in size until it was almost as large as an adult human form. It then advanced into the room, and was seen to be solid and substantial. After walking about for some time, it vanished in the direction of the cabinet, becoming smaller or gradually dematerialising as it went. There was nothing new in the process. I have described it fully in "The Physical Phenomena of Spiritualism," pp. 271-72. It was accomplished by means of clever manipulation of the white cloth, under cover of black covering-cloths, and the curtains of the cabinet.

After this, we saw the only original and, at first sight, rather startling manifestation produced. The spirit of a young girl materialised, beginning, apparently, on the *top* of the cabinet, and, when nearly formed, jumping into the centre of the room without making the slightest sound. As the medium and Mrs C— C— pointed out, it

would have been impossible for any solid and material body to have done this without making a noise or shaking the house, for it was a jump of a good six feet. How then was it done?—and what jumped into the room?

Nothing jumped; it only appeared to! The medium stood upon his chair, and displayed a certain quantity of the white material over the curtains of the top of the cabinet. These he moved about, causing them to become looser and more abundant, until a good-sized patch had become visible. It was at this moment that the whole mass of cloth was shaken out and thrown into the room, and at the same moment the medium darted out of the cabinet—under cover of the materialising cloth—and gathered it up about him. It was quite cleverly done, and gave the exact impression desired—of a spirit having jumped from the top of the cabinet into the room. As the medium had divested himself of his shoes, and walked about in his stocking feet, he naturally made no noise in springing lightly from the cabinet into the room.

This was the last manifestation. The lights were soon afterward turned up, and we filed out—wiser and sadder men!

## VI

THE BANGS SISTERS' "SPIRIT  
PICTURES"

Probably there are no better-known mediums in America than the famous "Bangs Sisters" of Chicago, who, for many years past, have been renowned for their slate-writings and particularly their portraits or paintings, which have been the wonder and the envy of all mediums, and a source of unending astonishment to all those sitters who have, in the past, obtained pictures from these noted "psychics." Of course none of the mediums thought for a moment that their pictures were really genuine; for them this was only a problem—the method employed by the Sisters; but, in spite of their utmost efforts, the secret of these pictures remained for years unguessed, and it is only within the past year or two that the secret has been discovered—originally by Mr David P. Abbott, of Omaha, Nebraska, and afterwards perfected by "Dr Wilmar" of London. At the present day these pictures may be seen produced upon the public stage by Mr Selbit, the conjurer, by Howard Thurston, and Henry Clive. The

method of production is, I am convinced, identical in both cases. I shall, however, come to their pictures in a few moments. For the present, let us concern ourselves only with their "slate-writings," which are also remarkably clever, and have convinced many thousands of persons of the truth of spiritualism.

I obtained a slate-writing sitting with the Bangs sisters on Saturday, 26th June, 1909—going to Chicago from New York (a journey of twenty-four hours) especially for that purpose. I had heard so much of these famous Sisters that I was most anxious to see them, and test their writings and pictures, if possible; and when the opportunity presented itself I was more than glad to accept it. I published an account of my slate-writing séance with these mediums in the "Annals of Psychical Science" (July-September, 1910, pp. 445-52), and I shall quote from that report, making some slight alterations and additions, as the occasion requires:

"Let me say here that, in anticipation of excellent slate-tests, I had brought with me two slates securely screwed together and sealed, and two loose slates. I did not get an opportunity to use either of these pairs of slates, however, as I had only one sitting for slate-writing, and preferred to use the medium's slates the first time, and merely watch the course of events. These I detail below. (I suggested using my sealed slates, I may

mention, later on, but the offer was not accepted, and evident reluctance was manifested to try the test at all.)

"I had brought with me, also, three photographs securely sealed in envelopes. The envelopes were gummed down in the usual way, clasped with wire clamps and sealed with sealing-wax. In one corner of each of these envelopes I had punched a hole, through which I passed a black thread. The other end of this thread I tied to my belt, leaving a free play of some eighteen inches of thread. The ends of this thread were securely knotted.

"Thus equipped, and with the photos in my inner coat pocket (one of my mother, one of my father, and one of Mrs Carrington's mother—a small photo in a frame), I arrived at the Bangs sisters' house at about 9.50 a.m. . . . I was ushered into the sitting-room, where I waited until about 10.30 a.m. before either of the Sisters appeared. Miss May Bangs then requested me to enter the séance room, which I did. I was asked whether I had prepared any questions. I replied that I had not. I was requested to do so—Miss Bangs leaving the room while the question was being written. This question I folded up, placed in an envelope (one I had brought with me from the hotel) and sealed it carefully. Miss Bangs then re-entered the room, and, finding my piece of paper was so small, she asked me to write another question, more lengthy, and leave plenty of blank sheets of paper in the envelope for the reply. She also asked me to give the relationship and name of the spirit addressed, and my own name. I gave my name as Harold Thompson,



and my mother the name of Jane Thompson. I *knew* that, had I given my own name, I should have obtained nothing, and would probably have been refused a sitting.<sup>1</sup> I had intended giving no name, but as this was *requested*, I had to invent one for the occasion. Fortunately I had another envelope with me; so, slitting open my first envelope, I abstracted my question, which I placed safely in my pocket. I then wrote another more lengthy letter on another slip of paper, a copy of which I give herewith—of course while Miss Bangs withdrew for a second time. The letter reads:

“ MY DEAREST MOTHER,—If you are here, I trust you will communicate with me, and tell me anything you can of your life—in any foreign country in which you lived. I hope the “spirit guide” of Miss Bangs may help to bring you, and assist you to write.

“ ‘ Your loving son,

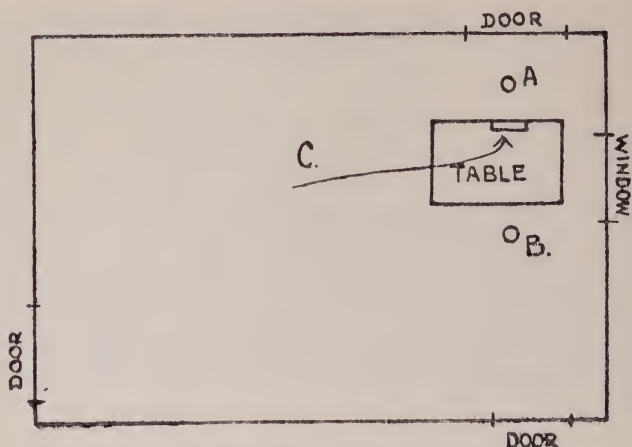
“ ‘ HAROLD THOMPSON.

“ ‘ To JANE THOMPSON.’ ”

“ This I placed in my second envelope, together with some five or six sheets of blank paper, sealed up the envelope, and called for Miss Bangs to re-enter the séance room. A diagram of this room is necessary in order to make the accompanying text clear. I subjoin one herewith.

<sup>1</sup> See p. 36, for my attitude toward false names.





- A. Miss Bangs.
- B. Hereward Carrington.
- C. Table Drawer.

"Miss Bangs seated herself close to the door, as indicated, and I sat on the opposite side of the table. A small drawer opened on the side of the table nearest Miss Bangs, and in this she kept several pads of paper, pencils, rubber bands, erasers, etc. Throughout the séance she kept opening and closing this drawer repeatedly, and putting in and taking out pencils, pads, writing-tablets, etc. Also, she frequently placed them on a board (shelf) running along the under side of the table, joining the four legs, and only about six inches from the floor. (This shelf is a part of the table, as constructed.) These details in mind, let us now consider the séance, which lasted from 10.30 a.m. till 12.40 p.m., and during the whole of this time the other Miss Bangs (Lizzie) failed to put in an appearance.

"The envelope containing my question was, at

the medium's request, placed between the two slates, and the slates were fastened together by means of stout elastic bands crossing the slates in both directions. A small cup was then placed upon the top of the upper slate and filled with ink. The whole was then covered with a large sheet of cardboard extending about half an inch beyond the edges of the slates in every direction, and effectually concealing them from my gaze. The slates were left in the centre of the table, and they remained there throughout the sitting. *They were never removed from the table.*

"From time to time Miss Bangs moved the slates slightly, or the cardboard upon them, and frequently opened and closed the drawer in the table, took out and put back pads, pencils, etc. When she wrote on a pad, she rested it against the slates on the table, the edge of the pad resting over the edges of the two slates. After a time she would place the pads under the table, bend down, arrange her dress, and appear to be very nervous and fidgety altogether. During this period, also, the medium had 'clairvoyant visions,' during which she learned from me, by a species of adroit fishing:

(a) That my mother and father were both dead.

(b) That it was my mother's portrait chiefly which I desired.

(c) That she was very young-looking for her age.

(d) That she had bluish-grey eyes.

(e) That she had brownish hair—white and grey in front.

"At the end of more than two hours, the slates were taken apart, and the envelope was abstracted,

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still sealed. On opening the envelope, I found the blank sheets of paper covered with writing in ink, while the small cup on the top of the slates was nearly emptied of ink. This is the message which I received—inane enough—but I give it.

“ ‘ DEARLY BELOVED SON HAROLD,—I am very happy to come to you in this way to-day, that I am with you always [*sic*]. When your thoughts turn to me, and many times when you are engaged in the duties of life, alone and resting, the new-born spirit is free to come and go at will, distance or material objects from (form) no barrier, and as mother's love and interest is intensified in the higher life, so am I drawn back to you constantly, while yet improving all the opportunities of my new life. You ask me to write of my life in foreign countries while in earth life, Harold, but do you know that while I recall this event in my life here in general, to make mention of one particular instance known to you is quite a difficult task. In making the change called death, spirit retains memory in general of the events of life, but it is recalled in detail only as you mention or some particular circumstance brings it to mind, just as you recall your early childhood days. Spirit life furnishes so much in the way of advanced conditions, surroundings and events, that the past becomes more indistinct as time advances. So it is quite difficult for me to carry out your request in this particular to-day, my boy, but the tie of relationship and love grows more intense as time advances. I watch over you with deepest interest and anxious thoughts, impressing you whenever and wherever I can and find the need.

Time will bring us more closely in spiritual converse, and I shall then be able to come to you in ways of recognition far greater than reference to earthly events could give. We have the language of the soul; that is far-reaching in understanding the evidence of identity. I love you, my boy, and shall come to (you) always, as best I can. Come to me in the silent hours of evening, when your thoughts turn to spiritual things, and I can give you much more in this way than through the influence of others.

“‘ With a mother’s best devotion for her boy. Adieu for the present, Mother,—

“‘ JANE THOMPSON.’ ”

If ever a question was evaded, this seems to me a good example!

Now, as to the slate-writings themselves. Some years ago an exposé of their methods was published in the *Journal*, S.P.R., vol. x., pp. 5-16. The writer not only detected them in trickery, but was enabled to see precisely how their slate-writings were accomplished—by means of a small hand-mirror, which he held beneath the table, at such an angle that all their movements were seen by him. He found that, under cover of the writing-pad, so often and so conveniently placed against the edges of the slates resting on the table, the slates were wedged open by means of a small rubber wedge, usually contained in the drawer of the table, and the letter abstracted through the opening thus left. The letter was then drawn



out, under cover of the writing-pad, and allowed to fall into the medium's lap. When pretending to arrange her skirts, the medium then bent down and quietly dropped the letter on to a sort of "grid-iron" arrangement, which lay on the carpet of the room. This was then promptly drawn backwards (letter and all)—beneath the door in front of which Miss Bangs sat so conveniently—into the next room. This was done by Miss Lizzie Bangs, the absent sister. The envelope was then steamed open, the question read, and the answer written on the remaining sheets of blank paper. They were then re-folded, replaced in the envelope, which was again sealed, and that part of the performance was accomplished. The envelope was then replaced on the "gridiron," and pushed under the door. In adjusting her dress, Miss May Bangs reached down and regained possession of the letter. This was placed in her lap, and, under cover of the well-used writing-pad, brought up, on to the table, and (still under cover of the pad) inserted between the slates on the table. The wedge holding the frames of the slates apart was then withdrawn, and the test was accomplished! It only remained for the sitter to open the slates, remove his envelope, and read the answer written upon the blank sheets in its interior. Meanwhile the ink in the little cup on the table had had time to evaporate, so that it appeared to have been used. The whole trick is one of the cleverest

ever devised, and one of the most convincing, since the slates may be marked, and never once leave the table, where they remain in full sight throughout. Yet the writing is obtained none the less! This is the secret of their famous slate-writing test; and a more clever and ingenious test it would be hard to imagine, or one more thoroughly convincing, when seen for the first time.

Now, at my own sitting, I did not dare to employ a mirror, because the mediums had once been detected in that manner, and have been on the watch for it ever since; but I was enabled to follow the process throughout, and I think there can be no reasonable doubt that this is the method employed—or at least the method usually employed—for they doubtless have different methods on different occasions. The following are my chief reasons for thinking so:

(1) I saw all the suspicious movements—bending to the floor, manipulating the writing-tablets, tilting the slates, etc.—which would be necessary to accomplish the feat in this manner.

(2) There is a slit under the door behind Miss Bangs (i.e. between the door and the strip of wood over which it closes)—amply wide enough to allow a letter to pass beneath it, when pulled backwards under the door. Dr Krebs pointed this out.

(3) Miss Bangs sat almost touching this door, the back of her chair being within a foot of it.



(4) The envelope, when examined at the conclusion of the séance, showed unmistakable signs of having been opened and tampered with.

(5) The handwriting is absurdly unlike my mother's, but very like Miss Bangs's.

(6) There is no such person as Jane Thompson, so far as I know. Yet I am recognised and claimed by her as her son!

(7) The edges of the slates nearest the medium were always covered with the writing-tablets at the critical moments—when the letter was abstracted or returned to the slates.

(8) The medium was very distracted and absent-minded at those times, and could hardly follow what I was saying to her.

(9) The medium, on several occasions, drew the cardboard sheet toward her—over her lap—thus allowing the letter to fall into her lap.

(10) I actually *saw* the wedges first described in the before-mentioned report. Miss Bangs went out of the room for a moment at the conclusion of the séance, and during that moment I swiftly opened the drawer of the table, and there saw four or five india-rubber erasers, each cut into a sharp, wedge-shaped point! These varied in size and strength, and had obviously never been used to erase anything. Certainly they were the suspicious wedges.

(11) Finally, the edges or frames of the slates showed, on examination, unmistakable evidence of

having been wedged or pried open in this manner. The marks were clearly distinguishable.

For all these reasons then, and because of the fraud discovered in the past, I think I am perfectly justified in saying that my slate-writing sitting was fraudulent throughout, and that the test was performed in the identical manner they have been known to resort to for years.

We now come to the portraits or pictures for which they are more celebrated than for their slate-writings. Of these portraits, I said in my original report :

“ As to the portraits, I can unfortunately say nothing of a conclusive character, since I obtained no picture whatever. We sat for this picture on Saturday, 26th June, from 1.30 to 4 p.m., and from 4.30 to 5.20 p.m., and from 5.30 to 6.5 p.m.; and on Sunday, 27th June, from 5.50 to 7.10 p.m., without the slightest trace of a picture becoming manifest! During this period, moreover, I had, at the medium's suggestion, cut the threads connecting the envelopes to my belt, ripped open the three envelopes, and placed the photos on the table before me. In spite of this, however, no results followed. I went for a short walk and returned. No result! Again at 5.30 we rested; and again we resumed the sitting. Still no result! The mediums suggested that I should call the next day. To this I agreed, wishing to see the mere process of development, even if evidential conditions had been sacrificed. Accord-

ingly, the next day I called, and we sat for more than two hours; still no result! I admit it would have been difficult for me to explain the results by fraud if any portrait had appeared on the canvas, but none came. . . . Still, in view of the fraud practised at the slate-writing sitting, I think that fraud is in all probability the correct explanation of the portrait phenomena also. On this point, however, I do not wish to dogmatise—never having seen a portrait produced—and I leave that part of their mediumship untouched. I might perhaps say that I bought and brought back with me one of the canvases upon which the ‘spirit portrait’ was to appear. A most minute examination of this canvas has failed to detect any preparation, chemical or otherwise.”

So much for my impressions at the time. At the present time I feel assured that, if I obtained a sitting with the Misses Bangs, I *should* be enabled to see their method of production of the pictures. For, since then, I have learned what I believe to be their *modus operandi*. The history of this discovery is as follows:

When writing my “Physical Phenomena of Spiritualism,” I had occasion to inquire as closely as possible into all the methods known to exist for producing “spirit portraits” by fraudulent means, and took considerable pains to discover some of these methods. Mr David P. Abbott was at the time experimenting along this line, and we exchanged several letters and each tried some tests, and especially at the time of my sit-

tings with the Bangs Sisters I kept in touch with Mr Abbott, and we exchanged views at that time as to their methods. Mr Abbott's earlier theories will be found in his "Behind the Scenes with the Mediums," pp. 294-319, and these theories embodied my own earlier views until later evidence caused me to change them. We both thought at that time that some system of solar-photography, supplemented by a reaction effected by chemicals, which were in some manner sprayed on to the canvas, was the secret; and in view of this I mentioned the fact in my report that there were several tiny pin-holes in the strip of wood dividing the two panes of glass in the lower window. I also stated, however, that I did not see how these could be used, as the window-sill appeared solid and untampered with.

At this stage of the investigation, I was obliged to drop the case; but Mr Abbott continued his experiments, and finally hit upon an idea, which is, I am persuaded, the correct solution. He experimented with this for some time, writing me that he had discovered the true secret, and afterwards communicated it to "Dr Wilmar" (Mr William Marriot), of London, who worked it up for stage purposes, improved upon it in various ways, and finally presented it, through Mr Selbit—the conjurer—in the leading "Vaudeville" theatres throughout the country.

As presented upon the stage, the effect is worked



in a slightly different manner than it would be in a private circle; but as perfected by Mr Abbott, it can be presented in any house, anywhere, and the resemblance to their method is exact. There are no trap-doors needed, no elaborate mechanism or frames, no arc-light, no solar-printing, no chemicals—the principle employed is entirely different from any of these, but exactly similar to that employed by the Bangs Sisters. By means of this method, the canvases can be examined beforehand by the sceptic; the “rosy glow” first appears in the centre of the picture, followed by the gradual development—as always described; then the features spring into clear outline; the eyes open. Slight alterations can be made in the features, if desired; the portrait can be made to fade out and reappear again at will—finally, when the canvases are separated, there is the finished portrait, delicate and beautiful, and presenting the same gossamer-like finish—like a butterfly’s wing—which the Bangs’ portraits possess. The resemblance is all but exact, and I personally have no doubt that the method of production of the portraits is identical in the two cases.

Mr Abbott has now published the explanation of these pictures, so that I am at liberty to explain the secret underlying the method employed. It consists essentially in the substitution of one canvas for another (under cover of the dress, the table, the window-curtains, etc.) and the gradual approxima-



tion of the two canvases toward one another, when held together against the light. The canvas containing the picture is placed in the rear—the blank canvas in front. If six inches or so of space be allowed between the two canvases, so that a certain amount of light can enter, no picture can be seen—both canvases are apparently blank. As, however, the canvases are approximated, the picture comes gradually into view. All the principal effects are produced within the last inch or so. This gradual approximation is effected by the medium's fingers, under cover of the first canvas, which hides the second. Those who may be interested in the details of the process are advised to read Mr Abbott's article, "The Spirit Portrait Mystery: its Final Solution," which was published in *The Open Court* magazine, of Chicago, April, 1913, pp. 221-53.<sup>1</sup>

In conclusion, I wish to say a few words in reply to Rear-Admiral Moore, who has criticised me very severely on account of this investigation of

<sup>1</sup> In a letter which I received from Harrison D. Barrett, the late President of the National Spiritualists Association of America, dated 21st May, 1908, Mr. Barrett said to me :

"I shall be greatly interested to know the results of your experiences with the Bangs Sisters. They have refused to sit for me for the past twenty years, and I have never been able to satisfy myself with regard to the genuineness of their manifestations. Not having had personal experience with them I can only say 'non-proven.' I frankly state to you that I believe their spirit paintings to be the greatest kind of humbug. . . ."

mine of the Bangs Sisters' spirit pictures. Admiral Moore is perfectly convinced of the genuineness of their manifestations—which may account, in part, for his animus toward all those who disagree with him as to the genuineness of their phenomena. Several letters were exchanged between us in *Light*; the final upshot being this: that Admiral Moore doubted the accuracy of my diagram of the house; and hence contended that I had never been inside it! In fact, my whole report was a fish-story! Upon hearing this, I wrote to Dr Hager, a member of the American S.P.R., and asked him to visit the house in person, take measurements, and let me know whether or not my diagram was correct. Here is his letter, together with a copy of the enclosure from Dr Caird:

“ CHICAGO ILLINOIS,  
“ 18th December, 1911.

“ HEREWARD CARRINGTON,  
“ NEW YORK CITY.

“ DEAR SIR,—In reference to your last letter *re* the Bangs Sisters, I have followed a number of clues and finally run across a man who is very intimate with the Bangs Sisters, and has known them, I am told, for a great many years. First: Chas. Thompson who referred me to McKinley Brothers, the hardware men, who furnished their hardware to fix up their residence. They could not give much and referred me to the carpenter, a Mr Tanner. Mr Tanner used to do the Bangs Sisters' work, but has not done anything since the Buffalo Exposition year when he claims that one of the Bangs Sisters defrauded him out of eight

dollars. Mr Tanner referred me to Mr W. R. Adsit, the carpenter who has done this work for a number of years. Mr Adsit would not give out much, but suggested that your drawing was about as near correct as he could make it. His opinion of their mediumistic power was not encouraging.

"Later, I learned from Mr Thompson that Alex. Caird is on terms of great friendship, and has been so for many years. Dr Caird is head of the Fraternal Order of Spiritualists, and graduated from the same school as I did, and I have known him for a long time. I went to him and he immediately went over and made the corrections as noted in your sheet, *and remarked that a blue print of the first house could not be more correct.* I asked him about the opening under the door, and to-day he made a second visit and carefully examined the opening under the door. He says the door piece under the door A is well worn in the centre; otherwise it fits quite close to the door, i.e. being an old house the strip is well worn in the centre by use, but on the sides fits about the way carpenters usually fit those strips.

"I enclose your drawing, and it seems to me it is about the same as I sent. If I can be of further use or service, say so.

"Sincerely,

"D. S. HAGER, M.D."

The following note by Dr Caird was enclosed in Dr Hager's letter:

"Diagram correct as to two rooms on the right, and séance room, but wrong for those on left. No special space under left door A. All show about

the same amount of wear. *In middle, the doorway worn away so that I might be able to put my little finger underneath*; but on either side it fits as carpenters usually leave it.

“ALEX. CAIRD, M.D.

“1637, WEST MONROE STREET,  
“CHICAGO, ILLINOIS.”

[The rooms “on the left,” before mentioned, had nothing to do with the séance room; they were rooms I had merely walked through, on my way out. I did not include them at all in my original diagram; only in the one sent to Chicago. But the accuracy of my diagram of the séance room, and all essential details, will be observed.—H.C.]<sup>1</sup>

<sup>1</sup> Since the above was written, Rear-Admiral Moore has publicly retracted the statements he made concerning me in his book, and has stated his belief that I *did* actually visit the Bangs Sisters’ house, as reported; and that he intends to delete the obnoxious passages concerning me “in the next edition” of his book!—H.C.

## VII

## “THE GREAT AMHERST MYSTERY”

One of the most remarkable poltergeist cases on record occurred in the little town of Amherst, Nova Scotia. It is now some time since these events transpired, for they began in 1878, and continued during 1879. For a time they were the talk of the town and surrounding neighbourhood. They formed the subject of a remarkable book, now long out of print.<sup>1</sup> They were mentioned by Prof. William James, in his presidential address, before the English Society for Psychical Research as one of the most interesting cases of its kind on record. Finally, the author of the book, describing these events, swore before a notary public that his statements were in every way true statements of fact.

Briefly, the case is this. In Amherst, there lived a family by the name of Teed. There were the father, mother, and two children, George and Willie, aged, respectively, five years and seventeen months. There also lived with them two

<sup>1</sup> “The Great Amherst Mystery.” By Walter Hubbell.



girls, Jennie and Esther Cox, sisters of Mrs Teed, Mr John Teed, Daniel's brother, and William Cox, Mrs Teed's brother. The centre of the weird disturbances that we are about to relate was Esther Cox, since married and settled near Boston. They lived in a small house, standing in its own ground and surrounded by a fence. It was low, having but two stories; and obviously incapable of concealing anyone for long without discovery.

Into this peaceful household entered one of the strangest and weirdest visitants that can be imagined. It came about in this manner.

One night the two girls had gone to bed, and were just preparing to sleep, when Esther jumped up with a scream, saying there was a mouse under the mattress. No mouse could be found, however. The next night the same thing occurred. On arising to look for the supposed "mouse," they were amazed to see a small cardboard box beneath the bed moving about of its own accord. Seeing this, they placed the box in the middle of the floor, when, to their surprise, it jumped up at least a foot in the air, and fell to the floor on its side. This was repeated twice. This so alarmed the girls that they screamed aloud, and their brother came running in, to ascertain the cause of the trouble. When he heard their story, he refused to believe them.

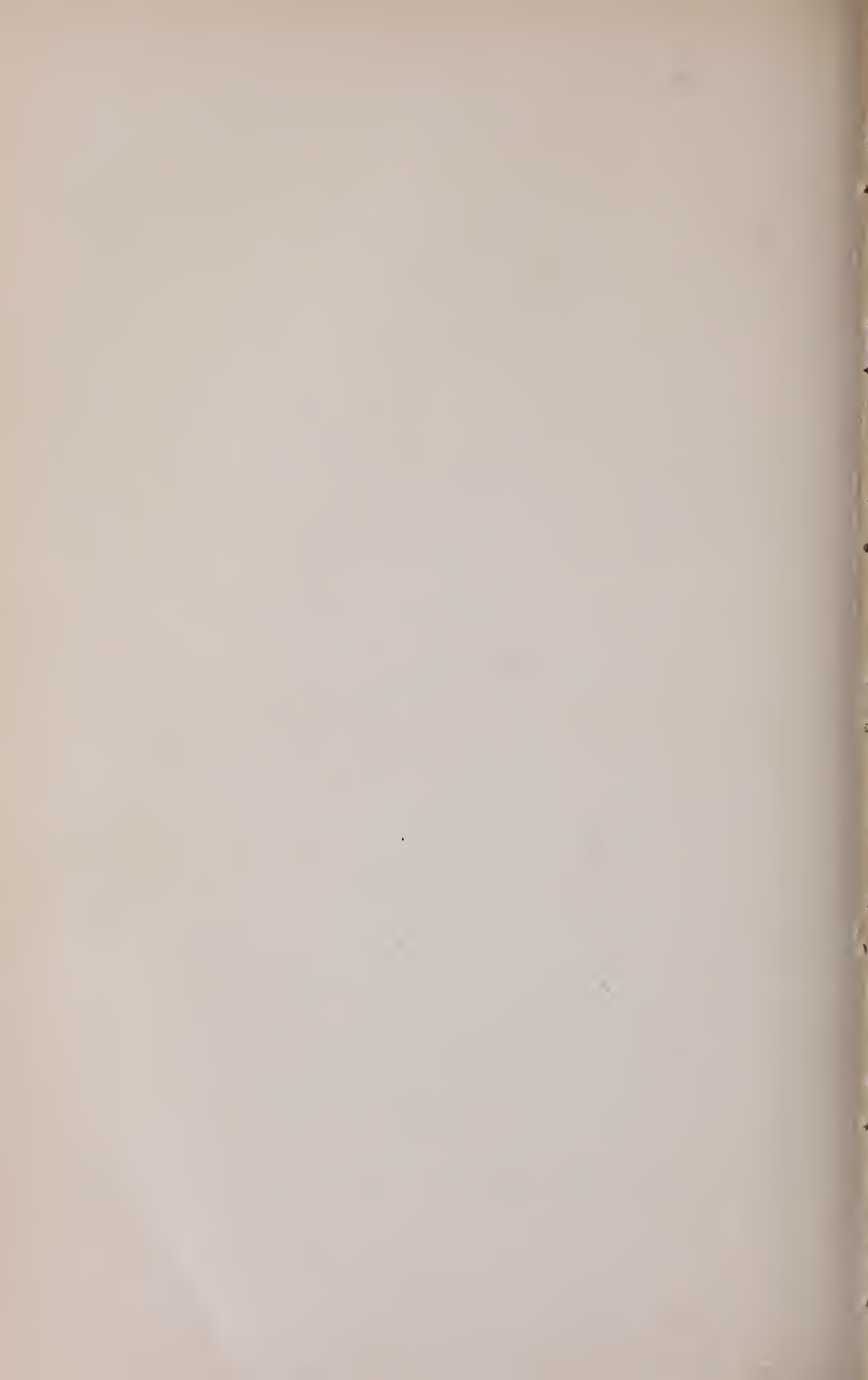
The next night Esther Cox had retired only a short time when she screamed, exclaiming, "My



“FOREST TEMPLE WOODS MEETING,” LILY DALE.



THE “HAUNTED HOUSE”  
IN “THE GREAT AMHERST MYSTERY.”



God, I'm dying." Her sister turned up the light, and saw her in a remarkable condition. Her hair was almost standing upright on her head; her eyes were bloodshot, and her finger-nails were sunk deep into the wood of the bed. When the rest of the household had been called in, they watched Esther. Suddenly Daniel exclaimed, "The girl is swelling!" Sure enough, she seemed to be puffed out to an abnormal size. Physicians were called. Her whole body had swollen, and she was screaming with pain. Nothing could be done for her to relieve her agony. In a short time, the swelling subsided, and she was enabled to go to sleep.

Soon after, however, a terrific noise was heard, "like a peal of thunder," which awoke everyone in the house. It was a perfectly clear night. Three loud knocks were then heard in the room, on the bed on which Esther lay.

The night after this, Esther being in bed and Jennie in the room (she had not yet retired), all the bedclothes, except the bottom sheet, flew off and settled down in a confused heap in a far corner of the room. They could see them passing through the air by means of the kerosene lamp which was lighted and standing on the table. The girls screamed and Jennie fainted.

No sooner had the bedclothes been replaced than they instantly flew off to the same corner of the room; and the pillow, from under Esther's

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head, came flying through the air and struck John Teed in the face. Again, three loud knocks were heard, "so loud that the whole room trembled from their vibrations," and again Esther, who had become immensely swollen, assumed her normal appearance, and went quietly to sleep.

These things continued for several nights. The bedclothes were torn off the bed and thrown into a confused heap in the corner of the room. Dr Carritte was called in to see what he could make of the disturbances. When he was standing by Esther's bedside, all heard the sound of writing on the wall, and looking round they saw cut deeply into the plaster of the wall the terrible words, "Esther Cox, you are mine to kill!" Every person in the room could see the writing plainly, which remained visible for years afterwards, and has been testified to by numbers of the citizens of Amherst.

These strange things kept happening week after week, without any natural cause being found for them. The same loud knocks, the same tremendous blows, the bedclothes still being pulled from the bed, the same mysterious swellings of Esther Cox! None could be explained. Besides these manifestations, numerous other strange incidents occurred—one of the most curious being the apparent boiling of a bucket of cold water, placed on the middle of the kitchen table. The water was cold, and yet it bubbled and hissed like boiling



water! This was witnessed, among others, by the Rev. R. A. Temple, pastor of the Wesleyan Church of Amherst.

A few nights later Esther heard a "voice," which informed her that the house should be set on fire! Soon after, to the amazement and consternation of all present, while they were talking and laughing about the ridiculous statement the girls had made, all saw a lighted match fall from the ceiling to the bed, having come out of the air. It would certainly have set the bed-clothing on fire, had not Esther put it out instantly. During the next few minutes eight or ten lighted matches fell on the bed and about the room, out of the air, but were all extinguished before anything could be set on fire by them. In the course of the night, the loud sounds, which had ceased for a day or two, commenced again.

Soon after this lighted matches fell all over the house. Half a dozen times it was set on fire, and only extinguished by the prompt application of buckets of water. On one occasion a barrel of shavings was set on fire, and the house nearly burned to the ground. This happened when Esther was sitting in the front room, watched by her sister—as she was afraid to go anywhere alone.

By this time "communication" had been established with the "ghost" by means of raps. He stated that he was once a human being, now an evil spirit bent on mischief! He stated that he

would burn the house down and torment Esther until she died. Shortly after this he became visible to Esther, though none of the others could see him. Then things became so bad that Esther was compelled to leave home, and took shelter, for the time being, beneath the roof of a friend, Mr White, who offered her the protection of his home.

For nearly a month after her departure, Esther saw nothing of her "ghost." Then, one day, when she was scrubbing the hall floor, the brush suddenly disappeared from her hand. A few moments later it fell from the ceiling, narrowly escaping Esther's head in its fall. This was the first of the ensuing disturbances. They soon grew and increased. The "ghost" began kindling fires about the White homestead, as he had before, and walking about the house so that he could be heard by all present.

Things went from bad to worse. Articles were thrown about the house and fires constantly lighted. On one occasion the door was wrenched off its hinges and flung to the ground with a terrific force. Mr White was looking at it when this happened. On another occasion, a sharp knife, belonging to little Frederick White, was taken from his hand "by the devilish ghost," who instantly stabbed Esther in the back with it, leaving the knife sticking in the wound, which was bleeding profusely. Frederick pulled the bloody knife from the wound, wiped it, closed it and put it in his pocket, which

he had no sooner done than the ghost obtained possession of it again, and, quick as a flash of lightning, stuck it into the wound again!

A day or two later someone tried the experiment of placing several iron spikes in Esther's lap. To their astonishment, they became too hot to be handled with comfort. They were then thrown to the far end of the room, a distance of twenty feet. Soon after this, the furniture all over the house began to move about of its own accord.

It was about this time that Mr Walter Hubbell visited Amherst, and saw many of the strange sights himself. Here are a few of the incidents he relates, among many others:

"I had been seated about five minutes when, to my great astonishment, my umbrella was thrown to a distance of fifteen feet, passing over my head in its strange flight, and almost at the same instant a large carving-knife came whizzing through the air, passing over Esther's head, who was just then coming out of the pantry with a large dish in both hands, and fell in front of her, near me, having come from behind her out of the pantry. . . . My satchel was thrown across the room, and, at the same instant, a large chair came rushing from the opposite side of the room, striking the one on which I was seated with such tremendous force that it was nearly knocked from under me. . . . After dinner I lay upon the sofa in the parlour; Esther was in the room, seated near the centre in a rocking-chair. I did not sleep, but lay with my eyes only partially closed so that I could see her.

While lying there a large glass paper-weight, weighing fully a pound, came whizzing through the air from a corner of the room where I had previously noticed it on an ornamental shelf—a distance of some twelve or fifteen feet from the sofa. Most fortunately for me, instead of striking my head—for my head was toward that corner—as was the evident intention of the ghost who threw it, it struck the arm of the sofa about three inches from my head, and, rebounding to a chair that stood within a foot of the arm of the sofa on which my head rested, spun round on the seat of the chair for fully one-quarter of a minute—so terrible was the force employed to throw it—and it afterwards remained on the seat of the chair. . . . Later in the afternoon, the ghosts set some old newspapers on fire upstairs; and then, as if to wind up the tortures of the day with a climax, they piled the seven chairs in the parlour on top of each other, making a pile fully six feet in height, when, pulling out one or two near the bottom, they allowed the rest to fall to the floor with a terrific crash. The last manifestation of the day was startling. They kindled a large fire upstairs, which created some excitement. The burning papers and fire were extinguished, however, without serious damage being done to the house or furniture.”

Such are a few of the many weird happenings which occurred in the presence of Esther Cox for nearly a year, no matter where she was, or how watched. Naturally enough, the first thought that comes to the mind is that some trick is at the bottom of the whole affair. But this becomes

more and more improbable when we remember that the medium herself was the chief sufferer. *She* was the one who was wounded, who lost sleep, who "swelled-up," who was the object of hatred and attack by "the ghosts." Her own home was repeatedly set on fire—as well as the homes of the friends who kindly sheltered her. It would seem incredible that any girl would voluntarily perform such tricks herself, against herself, when no object was to be gained thereby. Moreover, Mr Hubbell is insistent that it would have been an utter impossibility for her to have performed many of the phenomena herself—even had she been inclined to do so. She was often watched when the phenomena occurred, since everyone naturally took the view, at first, that she was producing the manifestations herself. Mr Hubbell tells us positively that not only he himself but numbers of the citizens of Amherst watched Esther closely while they were taking place. They were all equally certain that she had no voluntary share in their production.

In 1908, Mr Hubbell re-visited Amherst and obtained from the surviving citizens of the town the following Document, which certainly has some historical value, and seems to support the authenticity of the phenomena to a great extent. These Documents are here published for the first time.



TESTAMENTARY DOCUMENT PRESENTED TO WALTER  
HUBBELL BY CITIZENS OF AMHERST, NOVA  
SCOTIA, IN JUNE, 1908, TWENTY-NINE YEARS  
AFTER HE LIVED IN THE HAUNTED HOME OF  
ESTHER COX

“ We, the undersigned inhabitants of the Town of Amherst, County of Cumberland, Province of Nova Scotia, and Dominion of Canada, in British North America :

“ Having of our own personal knowledge and not by or through hearsay or belief, absolutely known individually all or some of the demonstrations, manifestations, and communications of an invisible, intelligent and malicious power within the atmosphere that continued its awe-inspiring and mysterious operations in the home of Daniel Teed, No. 6 Princess Street, Amherst, Nova Scotia, and elsewhere, in the actual presence of his sister-in-law, Esther Cox (but never manifesting itself during her absence from the house), and continued to manifest itself for the period of one year from 1878 until 1879 as narrated by Walter Hubbell, the actor who lived in the aforesaid home, in a book written by him entitled ‘ The Great Amherst Mystery,’ which account, a true narration of the supernatural, being known to us as accurate and truthful as to all and each, fact, particular, and description given in the aforesaid book, we hereto

of our own free will affix our names to this testamentary paper, so that it may be printed in all future editions of aforesaid book and go before the world in corroboration and verification of what actually transpired in the presence of the Teed family, Walter Hubbell, and hundreds of the inhabitants of Amherst, including ourselves, some thirty years ago.

“Signed by us and delivered to Walter Hubbell, whom we each know personally this tenth day of June, A.D. 1908.

DANIEL TEED

OLIVE TEED

N. D. QUIGLEY

J. A. SIMPSON

A. W. MOFFETT

J. ALB. BLACK

S. C. McNUTT

WM. BEATTIE

WM. RIPLEY

D. T. CHAPMAN

JOHN W. STEWART

LARNEE WHITE

RUFUS HICKS

E. T. CHAPMAN

C. I. HILLSON

B. D. BENT

#### LETTER FROM ARTHUR DAVISON

Letter from the late Arthur Davison, Esq., Clerk of County Court, Amherst, Nova Scotia, to F. E. Morgan. Copied from the *Central Ray Magazine*, vol. xvii., May, 1893, No. 8, published in Pella, Iowa, by the students of Central University of Iowa. . . . Through kindness of R. B. H. Davison, High Sheriff, Amherst, N.S., son of Arthur Davison.

“AMHERST, NOVA SCOTIA.

“*24th April, 1893.*

“FRED E. MORGAN.

“DEAR SIR,—Your letter of the 19th inst., addressed to the Superintendent of the High School, Amherst (E. J. Lay) has been handed to me. Mr Lay did not live at Amherst at the time, and has asked me to reply for him.

“I do not believe in spiritualism. My own idea is that in some way magnetic power in this girl became unhinged. I hope that your study and research may unfold this to the world. Esther Cox worked for me three months, and a better girl we never had since. We have been married twenty years. I have often watched her to find out how she came downstairs, she seeming to fly. It proved a bad day for me before she left, as she burned my barn. I may say in passing, I read the book published by Hubbell, and while he painted the facts up to make the book sell, the facts were there all the same. She was not good-looking, very ignorant, only a common education, could read and write but not spell. She was very much afraid of *it*. I tried several times to teach her to exert control by her will-power, but just as I had gained a point she became afraid and would go no further nor do anything. My house and where she lived before she came to live with me was only about fifty yards distant, and I used to call often to see how she got along. Hundreds did the same.

“At first it was only rapping and pounding, but at times it assumed a more serious aspect. One

night as I was on my way home I met the doctor who attended her (Dr Carritte, since dead). He asked me to go with him to see Esther, as he feared she was going to die. He had then tried everything to arouse her from a semi-unconscious state, and as a last resort was going to try a battery. When I saw her she was on a cot bed, and seemed to be dead but for a violent heaving of her body, that is from her breast down to her legs. She would fill up and lift the clothes as you would inflate a bladder and then it would suddenly collapse. Those spells came in regular order, about every minute. While the doctor was getting ready I watched her in company with her sister and her sister's husband, expecting her death every moment, but all at once we heard tappings on the footboard, at first faint and then louder and louder, when all at once she opened her eyes and in a few moments spoke to us, and soon rallied, was up on the next day, but weak. She had several of these turns but this one I saw; but it is hard to describe it fully, for it was the hardest scene I ever witnessed.

“Another: One evening while living with me she was putting the things on the table for tea (I had told her not to leave the drawer, where the forks were kept, open, but this time she forgot). I was reading the paper, not paying any attention to her, but I happened at the time to be sitting between her and the drawer. The first thing I knew a dinner fork struck me on the back of the head. Some people may doubt these things, but when a man gets a whack on the head, it then, with him at least, assumes a reality.

“Another, and this was the only thing that



gave me any fright: I kept a horse and cow at the time; Esther used to milk the cow. I attended the horse myself. The cow stood at the farther end of the barn (say twenty-five feet from the door) where I kept a box with my curry-comb and brushes. This particular evening she had just finished milking and met me at the door. As I stepped inside I saw my curry-comb running along the floor about eight or ten feet behind her. You may depend upon it that I stepped out of the way, quick too. It struck the door-post. I then picked it up and after that I kept the key in my pocket. The next evening when I came home she wanted the key to go and milk. I handed it to her, she had the milk bucket in her other hand, and just as our hands met, a large two-quart dipper of water which had been on the table struck our hands and spilled the water over both of us, giving me a pretty good wetting, spoiling my cuffs. It appears she had just been using this dipper, but it was lying six or eight feet from us and had to pass through an open door at right angles to get to where it did.

“My wife saw ashes, tea-leaves, scrubbing-brushes, soap and mop rags, and an old ham bone often flying around, and it sometimes put them out in their work, but we got so used to it that we put up with all these things, as it was hard at the time to get help, especially help like her, until she set the barn on fire<sup>1</sup>; we then had her put in jail, and since

<sup>1</sup> Esther Cox never set anyone's house or barn on fire or stole anything from anyone. Bob Nichol, the demon ghost, was not only a thief but also a fire fiend, and all such charges against her should be attributed to him as already stated and fully explained by myself and others.—WALTER HUBBELL.



then I don't know if she has had any of her turns. She got married, married poor, and has several children. I can't give her name, but if it is of any use to you I will get it.

"What I have written may not be what you want, as you know in writing such things off-hand they are not well done. Please let me hear from you, and if I can say anything more, will be happy to do so.

"Yours truly,

"ARTHUR DAVISON,  
"Clerk of County Court."

#### LETTER FROM MRS OLIVE TEED

"AMHERST, N.S.

"21st June, 1908.

"MR WALTER HUBBELL,

"6 PRINCESS STREET, AMHERST, N.S.

"DEAR FRIEND,—Mr Teed and myself have read your book on Esther and the ghosts, or demons, and there is one thing that you have not got that should be in the book.

"One Sunday night after we all were in bed, Esther being in her own room, having come in from Van Amburghs to stay with us over night, before going to live with Arthur Davison, after you had gone away from Amherst, and Jane being away for that night, the following occurred:

"It was about ten o'clock. Esther was in her bed, and, as you know, her room was opposite

mine and Mr Teed's. Our doors were both open and we could both look into her room for it was moonlight.

"We saw a chair slide across the room from the hall, and when it was near her bed, close up to it; the pillow under her head came out and settled down on the chair. Esther could see Maggie Fisher, the ghost, sit down on the pillow in the chair; we could not see her at all.

"Maggie rubbed Esther from head to foot and then began to pinch her, and to scratch her body with a hairpin we found in the bed next day, on the arms and neck. Esther said she could not stand it any longer.

"Bob Nichol, the ghost, then got to work and threw all the furniture except the bed out of the room into the entry. Esther could see him do it. We could only see things come out and see that she lay there in the bed still and quiet. After the furniture had all been thrown out of the room, Bob Nichol commenced to rock and shake the bed as Esther lay there in it. The noise was so great we could not sleep, so Mr Teed, at my request, went into her room and took Esther's mattress off her bed and brought it into our room, where he put it on the floor at the foot of our bed so we could all go to sleep, for, as you know, Bob and Maggie, the ghosts, did not like Daniel any more than they did you, although they never tried to kill him as Bob did you with the glass paper-weight, you remember, which I still have after all these years. All the demons could work better in our cottage in Princess Street than anywhere else, and they were afraid to do much in our room when Mr Teed was in it because they did not want him

to say Esther must go away for fear all would be burned up by Bob, as we nearly were. Well, after the mattress had been brought into our room and Esther was lying on it, the ghosts took hold of the lid of an old trunk in our room that was not locked but shut down, and gave it just one parting slam as a good night. Nothing else occurred, and we all went to sleep in peace. I still have the lounge on which you lay when Bob threw the glass paper-weight at your head, also six of the chairs that they used to pile up and throw over and around in our parlour. You may put this all in the new edition of your book if you choose. Daniel has no objection for it's all true like the rest you have.

“Yours truly,  
“OLIVE TEED.”

## VIII

## REPORT OF A PERSONAL INVESTIGATION INTO "THE GREAT AMHERST MYSTERY"

In January, 1907, I travelled to Windsor, Nova Scotia, in order to investigate the case of "poltergeist" that had been reported to the Society for Psychical Research, and is given on pp. 3-19. These accounts had been coming in for some time, and it seemed probable that genuine phenomena had been observed. The result of my investigation of that case, however, was to show that nothing but trickery had been involved throughout, and that fraud was the sufficient explanation of the whole case from start to finish. (See my report in the *Proceedings* of the American S.P.R., vol. i., pp. 431-519.) As I had to go back to New York through Amherst, and as my interest in that case had been already aroused by a reading of Mr Hubbell's book, I decided to "stop off" at Amherst and gather what first-hand information I could on the actual scene of operations. Accordingly, I spent the best part of two days (January 26-27, 1907) in interviewing what

witnesses I could find (who were still alive) and in visiting the house in question.

The great majority of the witnesses unfortunately proved to be dead—Parson Townsend, Mr Robb, Dr Nathan Tupper, Dr Carritte, and others who might have proved excellent witnesses had they been still alive, all had passed into the Great Beyond, and with them their testimony for or against "The Great Amherst Mystery." Nor could I find any trace of Jennie Cox, the elder sister, who witnessed the greater part of the phenomena, nor John Teed nor William Cox. All had died or moved from Amherst. Mr and Mrs Teed, however, are still alive, and the latter gave me a great deal of valuable information, which I give herewith. Mr Hubbell has collected the testimony of some sixteen more witnesses of the phenomena—still living—which greatly strengthens the evidential value of the case. In spite of the fact that my interview with "the medium" herself (Esther Cox) did not prove as satisfactory as it might have been, the case is, however, far stronger than when Mr Hubbell first published his book more than twenty years ago.

It is fortunate that this investigation, tardy as it is, has been made before all the first-hand witnesses—including the medium herself—have died, and all chance of personal investigation lost for ever.

The following is a copy, almost verbatim, of



my original series of notes, made immediately upon my return to the hotel after interviewing the Teed family in Amherst in 1907.

“I called on the Teeds to-day. They have moved from their old house, which is now occupied by a Mrs Cahill. She knew of the phenomena, and appeared to believe in them; but stated that nothing of the sort had appeared since her occupancy of the house. Since the Teeds had left the house, it had been entirely renovated, repapered, etc., so that all the markings on the walls, the burnt timbers, and so forth, were entirely covered up. Unfortunately, therefore, these can no longer be seen. The house is a small, single house, quite detached from those on either side of it by some twelve feet, and presents the appearance of isolation and desolation. It is so small that one cannot conceive how any person could be concealed within it without instant detection, while it is certain that no one could have remained long upon the low roof without discovery.” (The photograph of it in this book will serve to indicate this.)

“Having taken a good look at the house, inside and out, I called upon the Teeds, whose new address I had ascertained from Mrs Cahill. Mrs Teed struck me as a quick, active woman, alert and quick in thought and action. She appeared to be a very good witness. She remembered very well all that had transpired, and agreed that Mr Hubbell had accurately outlined the phenomena in his book, though she added that she thought he had dramatised and embellished it in places.

Mrs Teed said that she had a copy of the book which she had read through, but had not looked at it for years. Her manner appeared to me perfectly natural, and I was struck at the time by her absence of desire to make capital out of the affair. If she had wished to bring a certain degree of notoriety upon herself and family, she would have elaborated and gloated over the incidents; but such was by no means the case. She took a natural interest in it, but that was all. Her manner certainly impressed me very favourably.

"I asked her if any fraud had ever been discovered in connection with the case. Mrs Teed assured me that, so far as she knew, nothing of the sort had been discovered at the time, and none had ever come to light since. Her own faith in the reality of the facts had obviously remained unshaken. She gave me Esther Cox's address in Massachusetts, and talked freely with me about the whole case. I asked her her opinion of several of the phenomena, but in nearly every case her memory was clear and her testimony confirmatory. She told me that the independent voices in the air, the writing on the wall, were all terrible realities, and that no explanation of these facts had ever been found. The whole family had been terrified, and had searched constantly for the causes of these phenomena, but always unsuccessfully. I asked particularly concerning the incident (p. 98) in which a bucket of cold water had bubbled and apparently boiled on the table while she was looking at it, and without apparent cause. She remembered this clearly, and assured me that it was 'an exact fact,' as described. She added that the water frothed at the same time, but stated that it

remained cool. She saw this several times. Esther Cox was standing close by the pail on every occasion, but Mrs Teed assured me that Esther did not touch the pail, and that her (Esther's) hands were visible to her throughout. The first time this occurred, she observed Esther through a crack in the door, thinking that she might be playing some trick, but saw that she did not approach the pail on the table, the water in which, nevertheless, acted as she had described.

"At first, I was told, phenomena would happen when Esther was ill in bed, and when she certainly could not have produced the phenomena herself, even had she wished to. Knocks were heard, and great patches of the plastering came down with the force of the blows. Sometimes, however, the plaster would come down in exact squares as though cut cleanly through with a knife. The pillows were often snatched away from under Esther's head, while other members of the family were looking on; and the pillows would be blown up like a balloon, to the bursting point. The sheets were also snatched away—just as Mr Hubbell has said in his book—and would stand on end in the centre of the room. As soon as anyone attempted to grab these sheets, however, they would collapse and fall to the floor. Mrs Teed added that it was certainly very 'funny.' All this was common property at the time, it appeared, and many people came to observe the phenomena. At times, as many as a hundred people would be present at once, looking on, as the various events transpired.

"When the family had grown accustomed to the happenings, they would sometimes be amused at

them, and then Esther would laugh too. She seemed to observe the facts from an outside point of view, just as did the rest of the family. It was true, Mrs Teed informed me, that Esther Cox had been cut and had been stuck with pins, just as Mr Hubbell narrated; and she added that this would often happen at meal times, when Esther was engaged in eating, and when both her hands were visible. On such occasions pins had often been stuck into her very deeply. On being questioned, however, Mrs Teed admitted that she had never seen an object start on its journey through the air, and, so far as she could remember, she had never actually seen it *in* the air. It had invariably finished its journey when she observed it. (This rang true, and in my estimation went a long way toward proving her perfect honesty in the narrative she was giving me. For example, the cover of the sugar bowl was found missing. A slight noise would be heard, and the cover had disappeared! Two hours later this cover was found behind Esther on the sofa upon which she had been sitting. On the contrary, Mrs Teed had seen the lid of a trunk open and close several times apparently of its own accord, when she was looking at it, and when Esther was seen to be in another part of the room.)

“Mrs Teed then told me of one or two incidents of interest that had occurred, and which she clearly remembered, but which are not in Mr Hubbell’s book. One such incident is the following: Mrs Teed and Esther Cox were washing the dishes together in the kitchen, no one else being present. Mrs Teed was engaged in washing the dishes, and Esther in drying them. The dish-pan, containing



a handful of silver, was half full of water, when Esther turned and walked to the stove at the opposite end of the kitchen, to get some more hot water. Her back was turned to the dish-pan, and she was about three feet away from it when suddenly it jumped into the air, turned completely over, and fell to the floor with a crash, spilling the water and the silver all over the floor! Mrs Teed was sure that, on that occasion, Esther was not near the pan, and that she could not have touched it.

“Another such incident is the following: On one occasion Esther was asleep in one room, Mr and Mrs Teed being in the room across the hall, and both doors being open.

“Esther was asleep in bed. Mr and Mrs Teed’s bed was in the room on the opposite side of the hall, and from it they could see Esther, in the opposite room across the hall, through the doors, both of which were open. At the end of the hall were the stairs; first a flight of three, then a straight flight, leading down to the ground floor. Under these conditions, and while Esther was asleep in her bed (so Mrs Teed assured me) articles of furniture—chiefly chairs—were taken out of Esther’s room and thrown downstairs, a distance of fifteen or twenty feet. They could be seen to come out of the door of Esther’s room, pass noisily along the floor of the hall to the top of the stairs, tumble down the flight of three steps, turn the corner and tumble down the remaining flight of steps to the floor below. All this while Esther was motionless in bed!

“I was also told other items of interest. Dr Carritte, it was said, would frequently place his



hat on the bed while examining Esther, and it would be thrown to the floor violently. All could see that Esther had not touched it, or moved in any way. On one occasion, the baby was taken out of the cot, and deposited very gently upon the floor. Loud knocks were heard in all parts of the house, and particularly in the cellar; but investigation always proved fruitless. On one occasion, Esther was tied to her chair and carefully watched, but still the thumps and bangs continued on the walls, floor, and in the cellar of the house. While these demonstrations were going on, some of the family went into the cellar to investigate, but could find nothing to account for the noise, which, nevertheless, continued on the floor directly over their heads! Esther's presence seemed necessary to ensure phenomena, however, and in her absence nothing happened.

"I asked Mrs Teed if she remembered the remarkable bodily swellings from which Esther suffered at the time. She replied that she did, and that Mr. Hubbell's account was quite accurate in this respect. The trouble was caused in this manner. Esther had been told to place glass in her shoes 'to prevent the escape of electricity from her body!' and the result was that she had swollen up in the manner indicated. As soon as the glass had been removed from her shoes, the swelling subsided, and she felt immediate relief!

"On another occasion, Mrs Teed told me, she had seen a number of chairs piled one on the top of another, before her eyes, until a pile of five or six had been made, and then the bottom chair suddenly withdrawn, and the whole pile tumble to the floor. Frequently, furniture had been shaken

and knocked about in this manner until it was 'all nicked and dented.' I examined the chairs—the identical ones which had been used by the intelligences for this famous 'juggling feat'; and, sure enough, they were badly dented, and showed unmistakable evidences of having been roughly handled and thrown about. I also examined the paper-weight which Mr Hubbell mentioned (p. 102), and found it solid, heavy and badly nicked in one corner. It could certainly have done considerable damage had it been thrown with force.

"Esther herself had been greatly afraid, especially at first, and would never stay in a room alone, if she could help it. Her bed would be shaken, when she retired for the night, until she was worn out from fear and lack of sleep. Everyone wished that the phenomena would cease, but they continued, in spite of all their efforts to prevent them. No fraud was discovered at any time, however, then or later, and Mrs Teed was sure that none had been practised at the time.

"It may be objected to all this, of course, that I give the confirmatory evidence of only one person, and that person the sister of 'the medium,' one who would naturally wish to shield her younger sister against all charges of fraud or imposture. As to the first point, that is, fortunately, answered by the additional evidence which Mr Hubbell has been enabled to gather. As to the latter objection, I can only say that I think Mrs Teed too fair-minded to protect her sister from public criticism if she had found her, either at the time, or subsequently, to have been guilty of fraud. Evident precautions were taken at the time to prevent this, and, as I have said before, the whole household

(not to speak of outsiders) were on the constant look-out to prevent it. Further, if Mrs Teed had felt that she should protect her sister at the time, I do not think that she would feel bound to do so now, after a lapse of nearly thirty years, when all the novelty and notoriety has worn off, and all the 'glory'—such as it was—might have been supposed to have been achieved years ago! Esther Cox is now married, and living in another part of the world altogether; she has not seen her sister, Mrs Olive Teed, for a number of years. Must we suppose that, in spite of this, the whole family, and not only they, but all the other witnesses in the case, would persist in sticking to a lie, simply to defend the absent Esther Cox? It is incredible! Whatever the interpretation of the facts, I am quite sure that Esther alone was responsible for them; and that all the other members of the family are entirely innocent of any participation therein."

So much, then, I concluded from my investigation at Amherst. The principal witness, however, had yet to be interviewed, viz. Esther Cox herself; and she I proposed to interview as soon as I reached Boston.

On arriving in Boston, then, on my way back to New York, I went to see Esther Cox and found her living in a small cottage. She stated, very reluctantly, in reply to my questions, that the "power" had not visited her since her marriage, but gave the distinct impression that she still believed in the phenomena. Pressed with questions,

she stated that she would not talk about the case, as she was "afraid they would come back." She showed great reluctance to discuss the story at all. She appeared to be angry with her sister, Mrs Teed, for having given me her address, and with Mr Hubbell for having written the book; not that she did not still believe in the phenomena, apparently, or was in any way inclined to admit fraud on her own part, but she did not wish to discuss it at all, and appeared simply irritated whenever it was mentioned. The more I pressed her with questions, the more irritated she became, and finally her husband intervened, and said that for \$100 he would consent to her telling me all necessary details, but not unless! I said to him frankly that I should, in that case, have no guarantee whatever that I was not furnished with a hundred dollars' worth of lies—as bought testimony—particularly in a case of this character—would be absolutely worthless. It being useless waste of time to prolong the interview, I put on my hat and left, none too pleased with the interview, or the late medium and her husband.

After returning to New York it struck me that I might have received a wrong impression of Esther Cox herself, simply because of her husband's attitude; so I wrote to my friend, Mr Herbert B. Turner, then living in Boston, and asked him to look up her record, if possible, and



let me know the result. He was not enabled to do so himself, but asked the wife of a very old friend of his to investigate for him, and report her findings. I give her letter below. Concerning Mrs H——, the lady who undertook the investigation, Mr Turner writes:

“Gray H——, the husband of Grace H——, is a life-long friend of mine. We grew up as brothers, and I know he would not draw upon his imagination. Grace H—— I do not know except as a speaking acquaintance, as she was a Brockton girl and he an Arlington fellow. However, she looks to be a matter-of-fact and sensible woman, and I have been told that she impresses all who know her as a girl of sterling qualities. . . .”

The following is Mrs H——’s report:

“MY DEAR MR TURNER,—As I am considerably more familiar with —— and its people than Gray is, he turned your letter over to me for investigation, and I can now report as follows:

“From a department of this city I have learned that Esther Cox is a very hard-working woman, but respectable, honest and reliable. In fact, the department officials consider her as one of their very best workers. They tell me that during the four years she has been known to them they have found her square in all her dealings with them, and perfectly truthful—this last having been verified at various times, when they had investigated statements made by her, and found them



always true; and they say they would not hesitate to take her word as to this old experience of hers, as she is not at all of an imaginative turn of mind, and would not be likely to make up any such thing. In regard to that experience, however, she could not be induced to say a word; said it was something she 'dared not talk about.' It is quite possible that fear of her husband keeps her silent. Whatever the reason, no satisfaction could be got from her answers to this question, and so they gave up trying.

"I am sorry we could find out so little for you, but hope even this little bit of information may be of some assistance to you.

"Sincerely,

"GRACE R. H——

"4th February, 1907."

It will be observed that this agrees with my own experience almost exactly. I could not induce Esther Cox to make any statement to me, apparently for the same reason: she was "afraid of their coming back." Late testimony as to her character and veracity has, therefore, been favourable, rather than the reverse; and her honesty and sincerity have been largely vindicated. To this extent, therefore, the "poltergeist" phenomena in "The Great Amherst Mystery" have received additional confirmation and support.

PART II

EUSAPIA PALLADINO'S AMERICAN  
SEANCES



## IX

### INTRODUCTION

EUSAPIA PALLADINO is too well known to need any introduction to students of psychical research. Her case has been before the world for the past quarter of a century, and still remains in many ways as baffling as when first attention was drawn to it. This medium has been studied by groups of savants in nearly every country of Europe; and every group—with one or two exceptions—has emerged with the conviction that she presents unknown and supernormal physical phenomena of an extraordinary character. The general nature of the facts, and a résumé of all the work which has been done upon her case in the past, has been summarised by me in my former book devoted exclusively to her, viz.: "Eusapia Palladino, and Her Phenomena." To this I would refer the reader for all information concerning this medium prior to her visit to America in 1909—when I brought her over in order that her phenomena might be studied by the scientific men of this country, as they had previously been studied by their confrères in Europe. Much fraud was

discovered during the latter part of her American trip; and the impression which many persons have is simply that she is a clever trickster, who was here found out in fraud for the first time! How erroneous this view of the facts is will be evident to anyone reading carefully the following Report.

It is hardly necessary to remind the reader that, in 1908, the Hon. Everard Feilding, Mr W. W. Baggally, and myself visited Naples, under the auspices of the English S.P.R., and there held ten séances in our own rooms in the hotel, the results of which were such as to convince us all that genuine physical manifestations of a remarkable character had been witnessed by us. The full report of these sittings is to be found in the *Proceedings*, S.P.R., vol. xxiii., pp. 309-569. The object of that report was to give, in as exact detail as possible, the conditions under which the phenomena had occurred; and this we felt we had done. It was impossible to do this in the American séances, when new groups of inexperienced sitters were constantly being introduced. We had to make the best of the situation, and obtain what phenomena we could under unfavourable conditions. Some of these were, however, startling enough, as will be seen from the records.

Before entering upon an account of the actual séances—which must, unfortunately, be abbreviated in this volume—one or two final comments are necessary. Although fraud was discovered in





EUSAPIA SEATED AT THE SÉANCE TABLE.



the American séances, I do not for a moment admit—and never have—that this at all invalidates our former report or the report of others. I am just as fully convinced as ever of the supernormal character of the facts. Fraud was discovered, it is true; but it was also found by practically everyone who has ever investigated Eusapia's powers seriously. Driven into a corner, unable to produce genuine phenomena, she will resort to trickery—trickery of a type well known to exist, and described by Richet, Morselli, and others, years before. We ourselves caught this same trickery in Naples; and I described it in detail in a circular letter which I sent to all sitters before E. P. landed in America. Yet, in spite of these facts, when trickery was detected, it was heralded forth as a new discovery, and the public gained the impression that it had been discovered for the first time! Had the investigators in America studied the case more carefully and for a longer period of time, they would have ascertained—as did their European confrères—that genuine phenomena were also produced; and that their task was to sift and separate the two classes of phenomena. That genuine phenomena *are* produced in her presence I have not the slightest doubt; and I feel more assured than ever of this fact after witnessing nearly forty séances, under all conceivable conditions of control. Inasmuch as I had in the past had no difficulty in detecting

fraud in practically every physical medium I had investigated at the *first* sitting, I feel that I could not possibly have been deceived time after time by the few comparatively simple phenomena which Eusapia produces. This, at least, is my conviction; and I may say that this attitude is shared by practically every careful and patient investigator who has ever obtained a series of sittings with this medium.

And just here I must answer the oft-repeated question: If Eusapia can produce genuine phenomena, why does she trick?

The answer is simply this: she depends, for successful results, upon a power over which she has little or no voluntary control. Sometimes it is forthcoming, and sometimes it is not. When it is, the phenomena begin at once, and nothing can stop them. These are the so-called "good" séances, at which (as I believe) practically all the phenomena seen are genuine. At other times, on the contrary, the power, whatever it is, is weak; and at such times, after waiting for an hour or more, with no result, Eusapia will insist upon less light, and will then resort to fraud, in an endeavour to reproduce the genuine phenomena which fail to appear. Her vanity is the cause of all the trouble. Did she but say to her sitters that she could do nothing that night, all would be well; but rather than admit failure she would resort to any device, and the result is that she is

caught in trickery, as before mentioned. It is a great pity, but no amount of argument will influence her in the least or induce her to act otherwise!

The phenomena seen in America were of the usual character—there being a great “sameness” about all Eusapia Palladino’s séances. Levitations of the table open the proceedings, these being followed by raps and scratches upon the table, in response to raps and scratches made with Eusapia’s fingers above it. Next the curtains of the cabinet blow out, and about this time less light is demanded. After this has been reduced sufficiently, movements of objects take place in the cabinet; the bell is rung, the tambourine played upon, etc. These objects are then moved out of the cabinet and deposited on the séance table, and, finally, the small table itself, within the cabinet, drags along the floor and is thrown out, or lifted on to the larger séance table. Following these phenomena “touchings” ensue, and occasionally visible hands and faces are seen. This is the general run of a séance.

Eusapia sits *outside* the cabinet, the curtains of which are behind her, and her hands and feet are held or “controlled” by those seated on either side of her. These are called the “controllers.” Their business is to see that her hands, feet and knees are well held, and that she cannot produce any of the phenomena by their aid. Sometimes the medium would be searched; on other occasions



this precaution would not be taken. Confederates were out of the question, since the medium has given her séances in private houses, laboratories, etc., for years; and even on board the boat coming to America. Hallucination, as a hypothesis, has been refuted so many times before that it cannot, at this late date, be considered seriously. There remains only the hypothesis of fraud. This also has been discussed fully in many previous reports, and every reader must estimate its possibility, on any given occasion, for himself. For my own part, I merely record my complete conviction that it is totally incapable of explaining many of the manifestations which have been witnessed in the past, which we ourselves witnessed in Naples, or the bulk of the phenomena which were recorded in the American séances. It is of no use to say: "Of what value are such phenomena, even if true? Of what practical use and utility are they?" Such questions must not enter into a scientific problem, which attempts, only, to answer the question: *Are such facts true? Cui bono?* must not enter into a scientific problem. As Mr Andrew Lang remarked, in replying to critics of this character: "What is the *use* of argon? Why are cockroaches *permitted*?"

Eusapia Palladino landed in America on 10th November, 1909, and left on 18th June, 1910. She gave between thirty and forty séances during that period, nearly all of which were seen by my-

self. On some occasions I was not present. The majority of the sittings took place in the regular séance room, which had been specially prepared for her visit. An office had been rented, special bolts and burglar-alarms placed on the doors and windows, a cluster of five graduated electric lights placed in the centre of the room, arranged as follows: No. 1—16 c.p., white, unshaded; No. 2—4 c.p., white, unshaded; No. 3—4 c.p., white, shaded with two thicknesses of white tissue-paper; No. 4—4 c.p. red, shaded with two thicknesses of red tissue-paper; No. 5—4 c.p., red, shaded with four thicknesses of red tissue-paper. The second hand on the watch could be seen in No. 3. The outline of all figures could be clearly seen in No. 4; less clearly in No. 5. A separate table and light for the stenographer had been provided; a wooden cabinet constructed at one end of the room, etc. Cane-bottomed chairs were procured; musical instruments, small tables, etc., were also placed in readiness, as well as the large séance table, weighing 12 lb., 36 × 20 inches wide, 30½ inches high, and devoid of metal, according to Eusapia's instructions. Scales, clay, and other necessary instruments were also on hand.<sup>1</sup>

<sup>1</sup> The interested reader is referred to "The Annals of Psychical Science," July-September, 1910, pp. 337-75, for details and exact measurements of all the chairs, tables and instruments employed—also for the verbatim stenographic report of Séance I and the séance on board ship. Owing to the necessity of condensing the material, much of this has necessarily been omitted in the present summary.

On her way to America, Eusapia gave a séance, as before said, on board ship, in one of the officers' cabins, at which "materialisations" and the usual phenomena occurred. The following extracts from the report which appeared the next day in the papers, based upon statements of the witnesses of the séance, will give an idea of what occurred:

" . . . Suddenly three distinct raps came on the back of my chair, and a very forcible one on the back of my neck, and still another on the centre of my back. Everyone in the room received some manifestation of this sort. The young girl gasped and turned fearfully pale. . . . No loud word was spoken, only there was the moaning of the medium, who sat stiff and apparently lifeless in her chair. Her hand that I held was warm, and I held it firmly down on my knee. Then there came knocking on the table—the sound seeming to emanate from that part of the table opposite Mme Palladino. . . . I felt something grasp my ankle. It felt like a hand. One of the girls cried out in terror, 'Someone's hand is on my shoulder!' She appeared ready to faint. At this instant a strong cold wind swept round the room, making the temperature seemingly fall several degrees, and the curtain-hangings in front of the berth bulge out. A gasp of dismay fell from the lips of the women. One of them screamed as she looked at the top of the curtains near the ceiling. There was a ghastly appearing hand and fingers pointing, and part of the arm. Underneath it was what everyone afterwards described as a black mask. The latter melted away, but the arm and

hand seemed to float down until we saw it resting over the doctor's shoulder. . . .

"Dr Oteri, pale and unmistakably moved, asked for the spirit of his daughter. At once, according to his statement, he was seized with an affectionate embrace. To his query as to whether his daughter was satisfied with her life in spirit-land, there came three knocks on the side of the table most distant from the medium. At this juncture the cold wind began circulating in the room. The curtains blew out violently, and one of them wrapped itself round the doctor's shoulder. Suddenly Mrs Bonfiglio screamed and looked toward the top of the curtains. All saw floating there a hideous, black, mask-like thing. Thoroughly unnerved, one of the women fainted, and was taken from the room in hysterics a few minutes later. All rose from the table temporarily but Mme Palladino, who sat motionless, emitting little moans. Her face was somewhat haggard. . . ." <sup>1</sup>

We now come to an account of the American séances, and I shall give these *seriatim*, summarising them as fully as possible in the limited space at my disposal. They will thus form one chapter in the life and history of this remarkable medium.

<sup>1</sup> These psychological and physiological after-effects of the séance are, at times, very marked; and tell strongly against any hypothesis of fraud. No one who has seen the effects of a *good* séance upon Eusapia can doubt its genuineness! See my discussion of these points in "Eusapia Palladino," etc., pp. 315, 319-20, 333-34, etc. In the case of poor or fraudulent séances, on the contrary, these after-effects are as a rule almost entirely lacking.

## X

## THE AMERICAN SÉANCES

## SÉANCE I

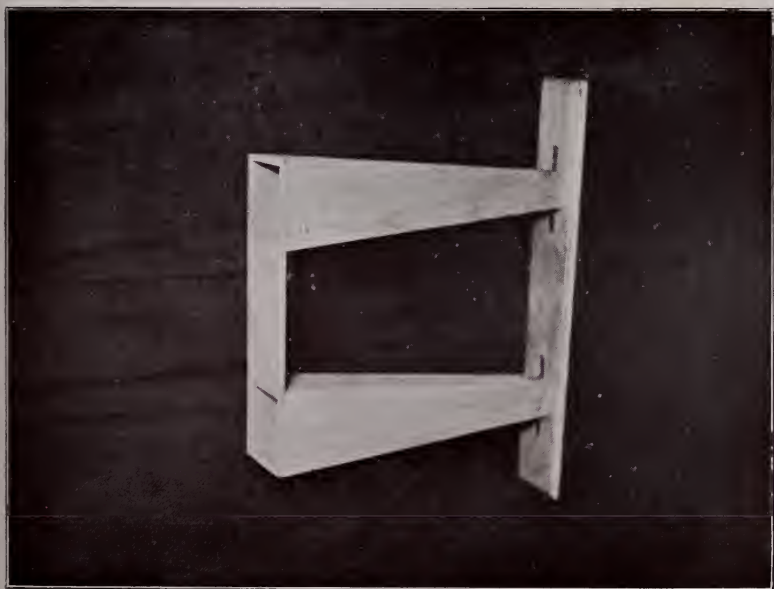
The first séance was given for the benefit of the Press, and was attended almost solely by Press representatives. The séance began at 9.38 p.m., and at 9.44 the first complete levitation occurred. Several more followed in rapid succession, as well as raps and scratches on the table-top. During most of these levitations, both the medium's hands were off the table, clenched and held some six inches above its surface. At 10.4 movements inside the cabinet began, and continued for more than an hour. The "stocks" apparatus was put on the table later in the séance, and, at 10.34, a complete levitation was obtained, *when both hands were fully accounted for, and the stocks apparatus was in position.*

"She was holding Mr M.'s wrist, and the hand which was covered by the left curtain was held underneath it. The right hand was visibly held





GENERAL VIEW OF SEANCE ROOM,  
AND POSITION OF SITTERS.



THE "STOCKS" APPARATUS.



on her right knee, and Dr Caccini was also holding her hand under the table."

At 10.42 the following incident occurred, which I take from the shorthand report:

"The stool moved about six inches toward her. Someone passed his hands round her body, between her and the stool, and said, 'There is no string, or anything.' At this juncture Mr Harrington of the *Herald* gets under the table and holds her feet, at the medium's request. The stool is lifted right on to the table and put down without contact. Control said to be perfect. The medium calls for them to control her feet well.

"The stool, which is upside down on the table, moves about. Control said to be perfect."

A long series of movements of the stool followed, and finally a complete levitation of the large séance table, when both feet were held under the table by the *Herald* reporter, and both knees and both hands were also held (10.49). The same thing occurred again two minutes later.

At 11.15 the reporters left, but about half a dozen persons remained, and the most striking phenomena occurred after this time. Eusapia complained of being very tired, but seemed unable to terminate the séance. She soon went into deep trance, at which time I took my place by her side,

and supported her, resting her head against mine, and assuming control of one side of her body. The curtains blew out, and people began to be touched, and, shortly afterwards, visible hands and arms were seen. At this point I resume the stenographic record:

"A VOICE: Someone absolutely touched me!

"C.: Her right hand was perfectly visible on the table, on my corner. As she hits my head with hers, Mr Brady is touched by a hand. The control is perfect. Her hands are firmly held about six inches from one another. With the fingers of my left hand I am holding her left hand, and with her right hand she is holding the wrist of the same hand.

"11.37. C.: As she hits my head with hers, Mr Brady is touched. Every time she strikes her head against mine, Mr Brady is touched. I was feeling both her hands, one with my wrist and one with my fingers.

"11.40. Table tips slowly at first, and then is completely levitated; staying up about nine seconds, it wiggles up and down several times and then falls. . . .

"11.41. Movements in the cabinet become plainly audible. The small table which was placed, by one of the newspaper men, in the cabinet was heard moving about and the bell was heard to sound.

"11.42. Loud movements in the cabinet.

"C.: Her right hand is perfectly visible above the table. Her left hand and both her feet and knees are well held. She is moving her right

hand on the table now. Loud noises in the cabinet.

"11.43. Raps or movements in the cabinet. The medium screams '*Controllo !*' and the small table in the cabinet is moved right out and up, on to the edge of the table outside; the bell is thrown off and rattles on to the floor.

"C.: I could feel both her hands separated from each other, the body resting against mine. The bell is being moved again. The table is being moved. She squeezes my hand, and at every squeeze the table is moved.

"11.44. The medium exclaims, '*Controllo bene!* Oh dear me,' as the flageolet is lifted right out on to Mr Brady's lap.

"C.: Her right hand is visibly in mine. Her left hand in Mr Brady's, under the curtain.

"11.45. Flageolet still in Mr Brady's lap. The little table is moving. The little round table from the cabinet is lifted right up against Mr Brady. . . . The tambourine is lifted on to the table and thence on to Mr Brady's lap by a perfectly visible hand.

"C.: She is in deep trance now. Her hands are separated eighteen inches from each other. The small round table continues to move visibly while two or three people are looking at it. My left hand is across her knees all this time.

"11.48. The small table is lifted right on to the séance table by a visible white hand. Control perfect.

"C.: Now I am holding her left hand in my right; with her right hand she is holding my wrist. The little table is continually moved about, trying



to get on to the séance table, but it fell to the floor. . . .

"11.58. The medium cries 'Enough, enough,' and screams. The largest light is turned on. Eusapia calls for water. . . .

"The medium rises from the séance table with the assistance of two men and comes over to the reporter's table, when Mrs Carrington and the reporter take her hands. She appears dazed and suffering, and is assisted to a reclining position across three of the small chairs, where she lies for about ten minutes. Then, gradually, she recovers herself."

The following extracts from the report of this first séance made by Mr Will Irwin, well known as an exposé of fraudulent mediums, appeared the next morning in the *New York Times*, and will doubtless prove of interest, and will serve to indicate the impression made upon a cautious but open-minded observer by a fairly good séance:

"Directly under the full light of a sixteen candle power electric lamp, with two men holding her feet and knees and with her hands in plain view a foot above the table, Signora Palladino caused it to rise again and again—three times with all the feet clear of the floor. In all these levitations the spectators on the edge of the circle could look under the table and see her feet and knees quiet and absolutely controlled. . . . Carrington had taken the most elaborate precautions to forestall a chance of fraud. He had sealed the windows and connected them with burglar-alarms, and put special bolts on the doors. . . .

“The séance began with levitations. After one of these, as soon as the thing began to rise, I knelt on the floor and watched her knees—there was no need to watch her hands, for they were high in the air. Her feet were on the floor, and the arm of the *Sun* man rested across her knees.

“Levitation followed levitation. Sometimes she would clinch her hands separately, sometimes one in the other, but always intently, and never at this stage of the séance did she touch the table. . . . Then followed a complete levitation of a foot and a half. It lasted perhaps five seconds, during which I stooped and watched her legs. Again I plainly saw her feet on the floor, and knees together and away from the table-leg, and all three of her nearest sitters holding her legs under the table. After this demonstration she fell back and took a short rest. . . .

“Carrington, who had been expounding the phenomena all along, said at this point: ‘She has not assumed full trance yet. Hiccuping is a sign of that.’ She never did reach full trance—at least, not while the reporters stayed. Suddenly she reached back and began to rub the curtain. Carrington asked the reporters outside the circle to feel them and assure themselves that she had not connected a string to them. . . . Palladino raised her hands high above her head. The table followed and stood at an angle of forty-five degrees, the edge nearest her five and a half feet in the air, and the opposite end clear of the floor. In that light I could see all the hands. Not one of the circle was touching the table. It met nothing. . . . I passed my hand between the table and the medium on her side of the table. It met nothing.

I timed this levitation roughly and I estimate its duration, from the time when the motion started, at thirty-five seconds. . . .

"Suddenly the left-hand curtain with a violent motion blew out, and we saw its end resting over the left shoulder of Palladino. 'Careful about taking that as evidential,' said Carrington; 'that can be produced by fraud, and we have to watch her for faking.'

"My attention wandered to the cabinet. It was recalled by a light scream from Miss George. I looked at the table. The stool stood upon it, upside down. . . . The end of the cabinet curtains on which it rested seemed to rise with it. I called Carrington's attention to that fact. 'That's true,' he said. 'It is not evidential for that reason.' Palladino began to complain that she was tired. . . . It grew so late that the reporters left her in half-trance."

After the reporters had left, the séance continued, and the following extracts from the notes taken by Dr Caccini will prove of interest:

"The table rose. . . . While in the air, she invited the audience to press down upon it with full force. In spite of all efforts to press it down, it rose up a few more inches, and then crashed down. The curtain moved again, and blew out on the left side. Something like an arm pushed it toward the audience for over two feet. So it remained for five seconds. Scarcely had it dropped back than a hand, larger in size than the average man's hand, but clear and visible,

alabaster in colour, and somewhat phosphorescent, appeared from behind the curtain, pushing itself toward the table. . . .

“The table knocked five times, asking for less light. The red lamp was lighted. . . . Several shakings of the curtains followed, and then suddenly the flute was seized by the alabaster hand and thrust against a man’s chest in three successive jumps. The hand was shiny and as usual phosphorescent. A last push threw the flute on the table. . . . Soon after this the séance ended.”

At the conclusion of the séance, the cold wind, so often noticed coming from the scar on Eusapia’s head, was felt by those present, and continued for several minutes—in spite of the fact that Eusapia blew forcibly, at our request, with her mouth, while the cold air was issuing from the “scar.” The upper part of her face was carefully covered with our hands; this proved to us conclusively that the air coming from her mouth had nothing to do with the “breeze” noted—notwithstanding the “explanations” which have accounted for it in this manner!

## SÉANCE II

I regret to state that I have no shorthand notes of Séances II, III, and IV. The shorthand notes for these séances were taken by Miss G. Allen—Dr Hyslop’s former secretary—who, since leaving him, has refused to surrender them to me. For



these séances I must, therefore, depend upon (1) my memory-record of the sittings, and (2) letters and notes supplied by some of the sitters. From these I abstract a few of the most interesting and salient features.

The second sitting was attended by several ladies and gentlemen, including Mr S. S. McClure, Editor of *McClure's Magazine*, and Drs Bosworth and Saram R. Ellison, friends of Mr Harry Kellar, the magician. Drs Bosworth and Ellison controlled during the greater part of the séance. Levitations began the proceedings, followed by curtain phenomena and touches. Then followed an incident worthy of particular note. Mr B. was standing behind the right controller, and about four feet from the medium. Suddenly there appeared, floating in space, high over his head, the small flageolet, easily visible in the semi-darkness on account of its light colour. Mr B. stretched out his hand, and took hold of the instrument, which seemed to be suspended in space. It was certainly suspended for some moments—long enough for him to put out his hand in a leisurely way and take it, as it floated before him. The instrument was far beyond Eusapia's reach, even had she been standing; and we could all see her seated in her chair at the head of the table, and, with the same clearness, we could all see that it was *impossible* for her hand to hold the flageolet in that extremely high position.





INTERIOR OF THE CABINET.



It was during this séance that one of the most interesting incidents in the whole series occurred. At the request of one of the sitters, I went into the cabinet to ascertain that no one was there, and to place the small table upright, and the instruments upon it. These had fallen to the floor, and we desired to have them again thrown from the table, if possible, by the intelligence in the cabinet. Miss Y., quite unexpectedly, entered the cabinet at the same moment from the opposite side. (That is, I lifted up the curtains and entered on the extreme right and Miss Y. on the extreme left of the cabinet—I entering about a second before she did.) As Miss Y. entered the cabinet, the tambourine which was lying on the floor was thrown at her and struck her left ankle. At the same moment she experienced a violent resistance, as of a strong current of air or other invisible force, which was pressing against her and forcing her out of the cabinet. This happened when I myself was inside the cabinet and could see that nothing was touching her. Miss Y. re-entered the cabinet, however, and stooped down to pick up the tambourine, which had struck her ankle. As she did so, the small table was lifted up and placed on her back and shoulders, as she bent over, and she was again pushed out of the cabinet. She told me after the séance that she had never been so impressed in her life as when she received this push, as though by invisible hands forcing her

out of the cabinet. I myself experienced no phenomenon of the kind; but when I set the small table upright, in order to place the musical instruments upon it, it was immediately levitated and forced against me with considerable pressure. A moment or two later, Mr McClure approached the cabinet curtains on the right side (within about a foot of them, a clearly lighted space being between his body and the curtains), when he started back and exclaimed that he had been forced away from the cabinet curtains by a small hand placed against his chest. Immediately after this, Mrs L., sitting on the right side of the table, was touched, although she was two seats removed from E., and therefore not controlling her. Following this came a series of touches which seemed to be on the sides of the right and left controllers *at the same time*.

### SÉANCE III

This séance was held in the usual room, 19th November, 1909. Present: several ladies and gentlemen; also Prof. R. W. Wood, of Johns Hopkins; Prof. Augustus Trowbridge, of Princeton; Dr J. D. Quackenbos; and Dr Caccini, who brought with him a fox-terrier, as a test, to see whether or not the latter would "sense" anything unusual during the séance—as they have often been reported to do in "haunted houses,"

etc. The séance was a poor one, comparatively speaking—there being no well-defined materialisations; and the dog gave practically no evidence of “sensing” anything unusual.

At the beginning of the séance Dr Quackenbos controlled on the left side, and Prof. Wood on the right, of the medium. Dr Quackenbos used his will-power whilst controlling, to the effect that no phenomena should occur, and at the same time never took his eyes off the medium. The natural result was that she appeared restless and “fidgety,” and no phenomena took place! At the end of an hour, Dr Quackenbos put on his hat and coat and left! The phenomena then slowly commenced.

This séance was so unsatisfactory that no phenomena are worthy of being recorded in full, with the exception of the following incident, which occurred, as it were, spontaneously and outside the séance, and the description of which I quote from a letter written me some days later by Prof. Wood, who says:

*“28th November, 1909.*

“MY DEAR CARRINGTON, . . . As it seems important to record everything seen, I am going to tell you about something else, which I did not mention to you for reasons that will be obvious. (It was not till we got back to the hotel that anything peculiar was suggested.) While I was on the floor behind Trowbridge, about fifteen minutes



before he surrendered control, I saw what appeared to be a dark object going from his left shoulder to the side of the cabinet. It was precisely as if he were leaning his hand against the cabinet. I thought that he was either supporting himself against the partition, or had put his hand out for some purpose. It was there for a long time—fully ten minutes. I saw it repeatedly. Once I put my face up close to where the hand should be—if it was his arm. I saw the outline of a large hand distinctly, with a ring on the finger. I thought: ‘That’s all right, I’m *sure* it’s Trowbridge.’ It did not move at all. I did not see it removed, as I gave it no further attention, neither did I see it put in position originally. The light was very dim, but I got very close to it, and everything was precisely as if T. were leaning against the wall. On mentioning it to him, he said he had never placed his hand on the wall at all, and that he had removed his ring! It looks like hallucination somewhere, and I mention it as it may be that similar impressions have been recorded at other sittings. I would have sworn that he had his arm out, that his hand was on the partition, and that he had on a ring. He is sure that he did not—so there you are! I wish I had taken hold of it. It bothers me now more than anything else. I had my face within six inches of the hand, and could see a good deal of the detail, i.e. the thumb and fingers and the ring.

“The simplest explanation would be that Trowbridge did really rest his arm against the wall and forgot about it. But there is the trouble of the ring!

Yours sincerely,

“R. W. Wood.”

## SÉANCE IV

This séance was held in the usual room, on 22nd November. Present: several ladies and gentlemen, and Professors Wood and Trowbridge. This séance is memorable for the appearance of a number of nondescript black objects which issued from the cabinet, closely resembling hands or fists wrapped in black cloth—though it is certain that, in the greater number of these appearances, the curtain did not move, but remained stationary, while the objects themselves extended into the room as far as two or three feet. Many of them came from a low level, not more than two feet from the floor, and shot upwards as high as the shoulders of the controllers.

During the early part of the sitting, Profs. Wood and Trowbridge controlled the medium. A number of complete levitations occurred, which were acknowledged by all to be exceptionally good. One forcible downward pressure by Prof. Wood caused the two legs of the table farthest from Eusapia to touch the floor, while the legs nearest her were still suspended in the air, and did not fall until several seconds later. . . . These experiments seemed to irritate Eusapia, however, and after two or three attempts they were discon-

tinued. During the latter part of the séance, Prof. Wood was crouching on the floor at Eusapia's right, with his head against the wood-work of the partition, and in this manner he could get a fairly clear outline or profile of the medium's body against the whitish background of the wall-paper. A number of phenomena occurred under these conditions, and no suspicious movements were detected.

Shortly before the séance began Professors Wood, Trowbridge, and myself painted the table with red iodide of mercury—a substance which shows dimorphism, becoming yellowish (the colour of the séance table) when heated, and turning red again under pressure. The reason for this was to see by means of the red marks just where the medium applied pressure during the levitations. No one but ourselves and my wife knew of this. After it was completed, we locked the door and went out to dinner, returning together just before the séance. It may be said, however, that this test, twice carefully prepared, failed, for the reason that so many hands touched the table at all points during the séances, that no conclusive decision could be reached as to the parts touched or pressed by the medium.

During one of the levitations, Profs. Wood and Trowbridge, at a preconcerted signal, swept their hands down between Eusapia Palladino and the table, while it was in the air. They found no

contact, but the table dropped just as their hands reached the floor.

It is to be regretted that the lack of stenographic notes prevents my giving the exact conditions under which the various odd black objects appeared; and for this reason I shall merely mention them, and pass on to the next séance.

### SÉANCE V

With this sitting we resume the shorthand notes. Present at this séance, in addition to several ladies and gentlemen, were Prof. D. S. Miller, Dr I. K. Funk and Prof. Snezy.

The séance was, on the whole, a poor one—very few striking phenomena occurring. Levitations and curtain phenomena, as usual, opened the proceedings, followed by movements of objects in the cabinet, and “touchings.” The cold breeze was very plainly felt, issuing from Eusapia’s head. The following were the most important phenomena which occurred at this séance:

“10.10. Small stool standing on the floor about four feet away from left side of medium lifted on to the séance table. During this phenomenon Dr Funk said that the medium’s left hand was in his, on her lap, and that her left foot and knee were perfectly controlled. Controller on right said the same.

"10.13. Dr F. said he felt a hand which caught hold of his right shoulder. This hand was visible to Dr F. The small stool was at the same time thrown right under the table. While this was going on, Dr F. said he could feel all her fingers and her thumb separately in his hand.

"10.14. Small table in the cabinet moved, and a flute lying on it was thrown (or fell) to the floor. Control said to be perfect on both sides when this happened. Medium's head on Dr F.'s shoulder, her right hand stretched out, perfectly visible, left hand held by Dr F. (who felt the ring on her finger, thus assuring himself it was really her *left* hand he was holding).

"10.19. Medium's right hand is up in the air, Mr Carrington holding her left hand, the right perfectly visible all the time. Control perfect. Small table from the cabinet came on to the séance table. Several persons said they saw a hand. It took about eight seconds for the table to get up on to the séance table. . . ."

## SÉANCE VI

This séance took place in the usual room on the evening of 29th November, several ladies and gentlemen being present.

No phenomena occurred for about twenty minutes, when the first complete levitation occurred. After this, several took place in rapid succession, and at 9.58 the "stocks" apparatus was put to the table. A moment later there was



a complete levitation. Practically at the same instant the music-box in the cabinet began to play—the handle being turned several seconds. After a few more levitations, the phenomena again lagged for some time, until touches began to be experienced at 10.22, and they continued for some considerable time after that.

At 10.39 an incident of considerable interest took place. The small stool, which had begun to move in a faint light, continued to do so after the light had been raised, so that everything could be seen distinctly. After several movements it began to rise from the floor, when Eusapia's hand accidentally touched the stool, and it immediately fell to the floor. It presented the exact appearance of an electric "discharge."

The following levitation, which occurred at 9.25, is of interest, because of the light it throws upon the "exposure" of her methods of levitation, which occurred later:

"Complete levitation. Light No. 3. Complete levitation lasting about four seconds of about eight inches. Both medium's hands off the table at least eight inches. Her feet and knees perfectly controlled and seen not to be in contact with the table. . . . All feet, knees and hands are seen free from contact with the table."

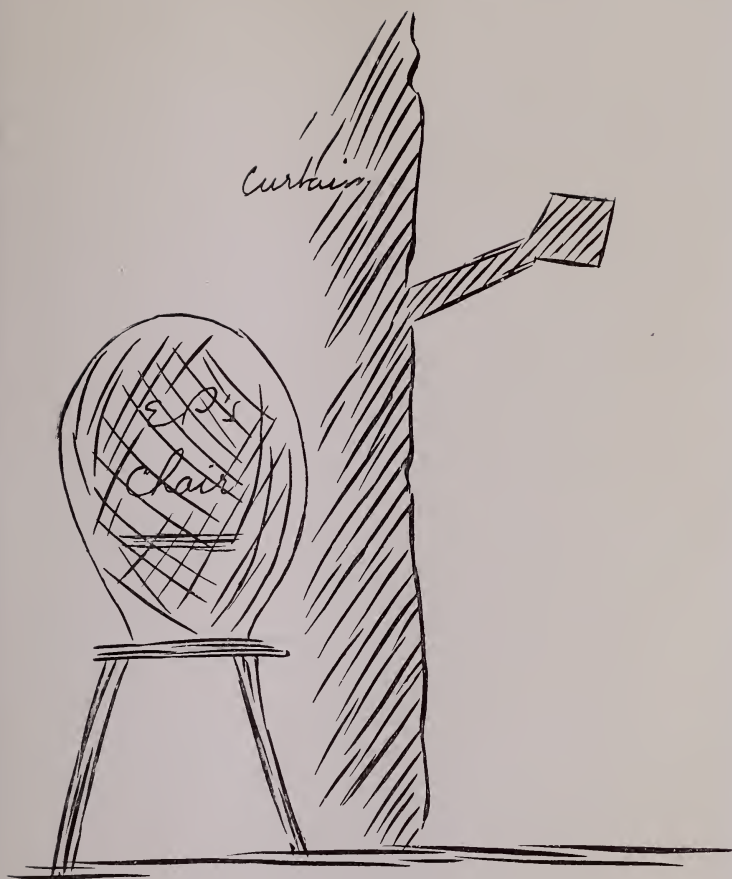
As to the "touchings" which occurred toward the end of the séance, the following note, extracted

from a letter sent me by one of the sitters, may prove of interest. After describing some of his early experiences and the various initial "touchings," the account goes on:

"My next experience was certainly strange and realistic. It was that of having my right cheek pinched firmly by the thumb and forefinger of a human hand, and it in every way resembled such an action by a real person. The sensation was cold and clammy, but like that of human flesh. This pinching was the longest of all, and seemed to last fully three seconds, though I saw nothing."

## SÉANCE VII

This séance occurred in the usual room on 2nd December, several ladies and gentlemen being present. A small box of clay had been placed in the cabinet in the hope of obtaining an impression of a "spirit hand"—but without success. A sheet of paper and a pencil had also been placed in the cabinet, and on examination at the conclusion of the séance it was shown that a small and irregular scrawl had been marked upon the paper. As, however, it is difficult to prove that Eusapia did not, during the course of the séance, find time to release one of her hands long enough to make this scrawl, it cannot be held as "evidential." A small round table was used at first in place of the



"A perfectly square, black object  
at the end of a long neck."



usual séance table; but as the medium did not like this arrangement, the usual table was replaced at the end of ten or twelve minutes.

Some interesting raps occurred at 9.58 on the chair of the right controller, synchronising with movements of the medium's hand. At 10.4 one of those queer black objects, often seen at Eusapia's séances, issued from the cabinet, and was visible for several seconds. A minute later, at 10.5, it again issued from the cabinet, staying out an appreciable time (seven or eight seconds at least) and was seen by everyone at the table. Following this, at 10.6 and 10.7, a distinct black hand issued from between the curtains and touched the left controller. This occurred several times. At 10.30 this black hand was again seen—also a luminous hand—both following what is described in the shorthand notes as “a flash of light.” At 10.31 I got on to the table, and, at the medium's request, stretched my right hand high over her head against the curtains. A distinct solid object was felt behind the curtain, which came out and pressed against my hand. At 10.35 I picked up the accordion, and held one end of it against the cabinet curtains, retaining the other (key) end in my own hand; that is, several keys remained depressed, and, in order to play upon the accordion, it was necessary to grasp its opposite end through the curtain, and pull and push it several times, which, apparently,



could only be done by a human hand. At the time that the accordion was held in this manner, the right controller (as shown in the stenographic notes) was holding *both* the medium's hands and the left controller her two knees. Under these conditions, nevertheless, a hand from within the cabinet grasped the free end of the accordion, and, pulling and pushing upon it, caused several distinct chords to issue from the instrument.

The left-hand controller, writing his impressions after the séance, records the following interesting observation regarding the course of the hand and arm which touched his side during the latter part of the séance:

“I wish to describe the course and general position of the hand and forearm from the moment I saw it until it disappeared. The movement of the hand was upward and outward. . . . The movement was in the shape of a curve, like the letter ‘S.’ . . . It remained visible fully three seconds, and when it withdrew it retired in the same course (or curve) inward and downward towards a point where the right curtain would have been hanging naturally from its support—near the edge of the cabinet. . . . If, for argument's sake, you allow that a human or other being was standing in the cabinet with its breast about on a line with the outer edge of it, the natural movement of the hand and arm would have taken the precise course and direction I actually and very plainly saw. . . .”

## SÉANCE VIII

The eighth séance took place in the regular séance room, on the evening of 4th December—several ladies and gentlemen being present—including Mr J. R. Meader and Mr Waldemar Kæmpffert, editor of the *Scientific American*. Phenomena at this séance developed very slowly—nothing but tilts and levitations occurring for nearly an hour. Various “touches” followed these manifestations; then a remarkable series of movements of the small table in the cabinet, in good light—the hands, feet and knees of the medium being clearly visible and well controlled. The small table having been thrown from the cabinet, the medium asked me to replace it, but in the act of doing so (I being right in the cabinet at the time) it was levitated under my hands and pushed against me with great force. This was repeated two or three times, the table continuing to move about, etc., while I was in the cabinet looking at it. Soon after this, some of the most remarkable levitations occurred that have been reported anywhere. The table rose completely into the air, to the height of at least two feet, and stayed up for several seconds, descending somewhat abruptly to within a few inches of the floor; it was then again levitated to an almost

equal height, *without having touched the floor*. While this movement was taking place, I crouched down and saw a clear space of about eighteen inches between the medium and the table.

At 10.55 the mandolin came out of the cabinet, and was deposited on the séance table. Here, in full light, it played for fully a minute—Eusapia's right hand being about two and a half inches above the strings, making movements as though picking them, at that distance. The left hand throughout was held beneath the curtain on the table. This continuous playing of the mandolin on the séance table, in full light, was perhaps one of the most striking incidents of the whole series. Soon after this, the left controller was touched by a hand while he was holding both the medium's hands in his.

At 11.30 a most convincing levitation occurred. Eusapia Palladino was standing, and at least two feet from the table; one of the sitters was on the floor holding Eusapia's feet in his hands; Eusapia's hands were also controlled. Under these conditions, a complete levitation of about one foot occurred.

The following sample quotations, taken from the shorthand report of this sitting, may be of interest to the reader:

“ 10.40. Small table moves again. As curtain blows out, C. says, ‘ I can see the table sliding

along the floor, with about eighteen inches space between it and the medium. Controllers say, 'The control is very good.' There is a sound of musical instruments. Two of the gentlemen look behind the curtain and see the table moving.

"10.43. Control perfect. Small table continues to move without apparent cause. Absolutely no contact between E. and the small table. Table comes right out of cabinet for the second time. E. asks gentleman standing near table, watching it, to feel the table all over, and assure himself that there are no strings attached to it, and no connection in any way. . . . He does this and says there is no connection. Those on both sides of E. say she is not moving, and that she has not moved while the table was coming out of the cabinet. They are holding her well. . . .

"10.55. Mandolin comes out of the cabinet, coming through the air in a horizontal position, and lands on the table in front of all. It moves about on the table several times. No one touches it and Palladino is well held. Both her hands are held tight. . . .

"11.22. C. tries experiment with accordion, holding it with one hand against the curtain. Right-hand controller is touched by a hand. Accordion is grasped by an invisible hand and opened and closed, making sounds. Accordion sounds again, and is then taken away.

"CONTROLLER: 'There was no substitution of hands.'

"11.30. Table rises on one leg at an angle of forty-five degrees and moves in every direction. One gentleman kneels on floor and holds E.'s legs and feet. E. is at least two feet from the

table. Complete levitation about one foot from floor. . . . Table continues to move in every direction. E. seats herself and controllers on right and left sit and hold her. Perfect control, no contact with the table. E. moans and leans back in chair. Complete levitation. . . . Handkerchief is tied over E.'s eyes, and the bright light is turned on. Séance ends."

### SÉANCE IX

The ninth séance took place in the usual room on the evening of 6th December. Present: a group of ladies and gentlemen. Before the sitting began, I placed on the séance table, in front of Eusapia, the small letter-weight (shown in the illustration) and asked her to depress it with her fingers, as she had previously done for M. Flammarion and others. I placed the scale in such a position that it could not be depressed (I thought) by a thread or hair, either by means of her body or hands. Fig C. shows one method of depressing the scale by means of a hair; Fig. B. another method, in which the medium pulls with her body. Both these methods were prevented by the position of the balance. Nevertheless, the scale was depressed!

While this was going on, I was standing to the right of the medium, slightly behind her. I was, from my position, enabled to follow the whole





THE SPRING BALANCE USED  
TO TEST EUSAPIA.

(FIG. A.)



POSSIBLE METHOD OF  
TRICKERY :

GUARDED AGAINST BY TURNING  
THE OPPOSITE SIDE OF THE  
SCALES TOWARD THE MEDIUM.

(FIG. B.)



METHOD OF TRICKERY  
ACTUALLY EMPLOYED BY  
EUSAPIA.

(FIG. C.)



“ THE IMPRESSION OF UN-  
EVEN SPIRIT-LIKE FINGERS IN  
THE CLAY.”

(FIG. D.)



performance, and it is rather curious and interesting to note that I was the only one in the room who detected the manner of the fraudulent depression of the spring balance, by means of a *hair*, as shown in Fig. C. As I was on the lookout for just this attempt on her part, I followed the whole process, and caught her in trickery—as M. Flammarion had done! It is most curious that a medium such as Eusapia, possessing undoubted supernormal power, should resort to such silly trickery—yet such is the case; and this fact has been amply attested by Profs. Richet, Morselli, the investigators of the Paris Psychological Institute, etc.—all of whom caught her in just such trickery.

This séance was in many ways a most interesting one—"bursts" of phenomena seeming to occur, at various intervals, followed by periods which were almost blank. The following extracts from the stenographic report will show the general character of the phenomena, but these must be prefaced by the following incident, which gives the reader a true insight into Eusapia's psychology at the beginning of a good séance. Those who have had many sittings with this medium will doubtless recognise the touch (characteristic of Eusapia) here shown:

"Mr B. appears very sceptical, and E. seems anxious to have him see that she is not tipping the table. B. looks under the table. E. looks

at him. . . . The table tilts again. E. laughs because Mr B. watches so closely. She takes hold of the cord of his glasses, and says, 'I have a cord, I have a cord,' and laughs again. . . . Complete levitation. Mr B. says that she did not do it. . . . B. suggests that he change his place and let somebody else control, but E. objects. She says that if he stays near her, 'John will come and embrace him.' After E. says this, three raps are heard on the table. Curtain blows out. Mr B.'s scepticism is changing to wonder. . . .

"Table moves. Complete levitation for about eight seconds. Left-hand curtain blows out. E. cries '*Bene controllo?*' The controllers assure her that the control is satisfactory. Levitation about two feet from the floor. It lasts for five or six seconds. All hands raised above table. Table rises five or six times in rapid succession. B. says: 'I am convinced! I held her hands and both her legs.' Curtain blows right out, over B.'s head. . . .

"Tambourine comes out of cabinet and hangs in the air, directly over left controller's head and sounds continuously. Right controller's chair is moved about on floor. Continuous noise of instruments in cabinet. Tambourine appears to fly over heads of sitters and land on table. E. is well controlled. . . .

"The clay (in box) comes right out of the cabinet and is deposited on séance table. Constant control of medium. Articles fall and move about. Something comes out of cabinet. Several sitters are touched by hands. Chair comes out of cabinet and rises up on table. A black object comes out of cabinet and is seen by all. . . .

"Noises continue in cabinet. E. scratches on back of C.'s hand, and sounds are heard as of a hand pulled across mandolin strings (in cabinet). Distinct sound of fingers on mandolin strings. Mandolin continues to play. E. appears to be in deep trance. . . .

"Sound of one mandolin string several times; then another string. Sound of mandolin rocking. Sound of all the strings. E. well controlled. Her hands visible. Her body motionless. She rests against right controller. . . .

"Mandolin comes out of cabinet. It remains suspended in air over left controller and plays loudly; then flutters over the table and finally settles on it. Here it sounds for some time. Mandolin then goes over, and rests on shoulder of right controller, playing lightly; it then descends to table again. Right and left controllers and C. are holding medium. Sounds from mandolin strings at close intervals.

"Left controller is clasped several times on left elbow. Right controller is touched at same moment. Mandolin moves about on table and a chair rises to left controller's lap. A black head and a white hand seen. At the same time left controller is touched by a hand on his arm, which is behind medium. . . .

"A hand appears against curtain above E.'s head. Both her hands well held. Then a wonderful little square light (so square we could see the corners) very bright, and yet not lighting up the darkness round it, appears in the air to the right of medium. . . . This light appears five times. . . ."

At the conclusion of the séance, the boxes of



clay were examined, and in one was found the impression of four fingers, palm upwards—that is, nails showing. We tried to imitate these in the other box of clay, but were unable to. Whenever *we* touched the clay, we left a rough surface by pulling some of the wet clay after the fingers. The “spirit” impression was neat and clearly cut (*see* Fig. D., p. 160).

#### AN INTERLUDE

On the afternoon of 9th December, I took up Prof. Robert Kennedy Duncan, and his brother, Mr Norman Duncan, to call upon Eusapia. She produced some informal levitations for his benefit; also tried automatic and planchette writing, which I thought might be interesting, in view of the fact that Eusapia cannot write more than her own name. Her own attempts at writing were failures; but when Prof. Duncan took the pencil, and Eusapia placed her hand lightly upon his hand—so lightly that he could feel no pressure—it wrote several words, such as “Nellie” and “Ettore.” Nothing of value was obtained, however. Prof. Duncan himself cannot obtain automatic writing.

#### SÉANCE X

The tenth séance, which was in many ways one of the best of the whole American series, took

place on 9th December, 1909, nearly a year to the day from our tenth Naples sitting, which was the worst of the series! It took place in the usual room, only four sympathetic, yet critical, investigators being present. The phenomena began at once, and continued throughout the sitting. The following summary or the stenographic notes will give a fair idea of this remarkable séance :

The first complete levitation took place after sitting about ten minutes. The second, which took place a few moments later, was very remarkable, lasting twenty-five seconds, as recorded by the watch on the stenographer's table, and gave ample opportunity to verify the control at all points.

At 9.57 occurred one of the most remarkable incidents it has been my good-fortune to witness. Mr F. was controlling the left side of Eusapia, completely encircling her hand in his. F. suddenly felt a hand introduced into his coat pocket, and his cigar-case was a moment later placed on the séance table. As this latter was of light wood, we could see plainly that no arm or similar dark object approached it. I was looking at this object intently when it seemed to become double. It was a leather case, and the lid had been slipped off the case proper. A moment later, F. called out that a cigar had been placed in his mouth! I could see that nothing was touching him, and that Eusapia was seated at her end of

the table, practically immovable. This complicated and intelligent action created a profound impression upon all present.

Soon after this the music-box on the small table in the cabinet began to play, and sounded for about twenty seconds. It was ascertained that there was no contact between the box and the medium. At 10.32 a white face was seen, the medium's head still being visible. The interpreter stated that he saw a form in the cabinet resembling the medium (who was still visible) which had grasped his hand, raised it to its mouth as though wishing to bite the finger. At 10.41 a remarkable levitation occurred. E. had risen to her feet, as had all the sitters, who stood round the table. A complete levitation of nearly three feet then took place. E. had to stretch her arms above her head to keep them on the top of the table. In this position, she walked five or six feet away from the cabinet before the table fell with a crash to the floor. In face of evidence such as this, how absurd to contend that these levitations are produced by the toe of one foot surreptitiously introduced beneath one of the table-legs!

At 11.12 the séance table tilted on the two legs farthest from the medium, while C. was kneeling upon it. It would have been impossible for the medium to have duplicated this by normal means, even had she had hands and feet free.

At 11.13, the Report reads:

"Tambourine goes back into cabinet. Then comes out again. Plays several times outside left curtain; then is placed over medium's head and struck several times. Then withdraws into cabinet round left-hand curtain and takes its place on small table, still playing. This occupied ten or twelve seconds.

"11.16. Complete levitation of about twenty seconds. While table tilts, the tambourine is shaken in cabinet and again moved beyond left-hand curtain. It is then thrown on table. Music-box plays and continues to play for about twenty seconds. All this time the table is tipping up and down.

"C.: I had a good profile view of the medium, and could see a clear space between her body and the cabinet.

"At the conclusion of the séance, Eusapia insisted upon getting upon the scales. She weighed 132 lb., and apparently dropped to 128 lb.; but as she was weak, she had to be supported several times; and the experiment was not considered conclusive for this reason."

## SÉANCE XI

This séance, which took place on the evening of 11th December, was the first held outside the usual séance room. Owing to this fact, and the inexperience of the sitters, the séance was a very poor one, and but few phenomena are worthy of special note. The sitting was held in Sherry's

Hotel, a number of ladies and gentlemen of the curious, rather than the interested type, being spectators.

The following incident is the one most worthy of note, though, owing to the inexperience of the controllers, I should not produce it as "evidential":

"Flute comes out of the cabinet. It moves slowly until in front of the lady to left of E. It remains in the air, near her face, bending and touching her cheeks and chin, and then moving over and touching her left shoulder. Some say that they see a white hand holding the flute. Medium's hands are held and rest on table. They are perfectly visible. . . . Mandolin rises from floor to séance table. It touches the left controller on shoulder. Left controller feels a hand on her leg between knee and ankle. . . ."

The séance did not begin until after 11 p.m. and ended at 1.18.

## SÉANCE XII

This séance, held in the usual room, took place on the evening of 13th December, and was attended, among others, by Mr George B. Dorr, Mr Prescott F. Hall, and Prof. Hugo Münsterberg. It was, on the whole, a poor séance, and Eusapia complained of being extremely tired, etc., before the sitting began. Phenomena were



slow in making their appearance, and at no time were they very striking.

A complete levitation, which occurred at 10.46, should, perhaps, be given special mention, as, while this was occurring, one of the sitters, who was beneath the séance table, flashed his electric pocket-lamp (with Eusapia's permission), and by its light plainly saw that there was no contact at any point between the table-legs and her feet, knees, etc. The sitters were all extremely sceptical.

At 11.46 a cold air coming from the medium's left knee was felt by all those at the table. Soon after this, touches began to be experienced. At 12.8 the right controller was gripped by a hand on his elbow. He stated that it felt like a hand, and gripped him with considerable force. He could feel the finger *and thumb*.

At the conclusion of the séance, the "cold breeze" was felt issuing from the medium's head.

### SÉANCE XIII

Neither Mrs Carrington nor myself attended this séance, nor did the usual interpreter attend the sitting. Inasmuch as we had attended every séance held in America so far, we considered it advisable, for evidential reasons, to absent ourselves from this sitting. This we accordingly did. The séance may be considered an eminently

satisfactory one, on the whole, though held in another corner of the room, and not in the usual cabinet.

At 11.15, about half-way through the séance, Eusapia's feet were tied with rope to the feet of her controllers, allowing but a few inches play, and her feet were still tied when we entered the séance room at the conclusion of the sitting. In spite of this tying, however, the small table in the cabinet continued to move, and was brought out several times, and the instruments upon it upset—both her hands being separately accounted for at the time.

At 11.41, all the sitters at the table declared that they saw a "white flame" issuing from the medium's head.

Earlier in the séance, at 10.2, the cabinet curtains were drawn back into the cabinet, *away* from the medium—a phenomena I have never seen, and which I have never heard recorded elsewhere.

During this séance, the controllers took great pains to see that they were holding separate hands, and frequently, at a prearranged signal, they would both rapidly raise the hands they were holding, and thus ascertain that they were really holding separate hands. The same care was taken with the medium's feet. In spite of these precautions the phenomena continued as usual.

The sitters, on this occasion, were much the same group as before, with the exception that

Prof. Münsterberg's place was taken by Prof. Trowbridge. A separate, brief report was written by Prof. Trowbridge, and forms a part of the original record.

The following extracts from the shorthand Report are noteworthy:

"Complete levitation. Mr B. passes his hand between the medium and the table. Another sitter passes his hand between the legs of table and the medium, and under them. Medium clenches her hand, and makes a motion of knocking on the table without touching it. Raps on the table distinctly heard.

"Small table tumbles out of cabinet. Bell alights on séance table. Small table suspended in air for several seconds. It then rises again and rests against the arm of one of the sitters. Control perfect. Medium does not move. Cold wind from the cabinet. Curtain blows out. Her hands separated about one foot. Light is sufficient to see. White hand seen distinctly over medium's head by nearly all at the table. Flute comes out of the cabinet. Someone feels a touch on his elbow. Breeze is felt coming from cabinet. Indistinct *form* seen near the curtain by several. . . .

"Curtain blows out on right side. Right controller says he is holding one of medium's hands, and that one of her feet rests on his. Bell, which was on stool, falls to floor, and the small table is raised on to large séance table. This is done in one continuous movement—it is raised and put down on séance table without any noise. The

stool is then lifted off the table on to the floor again. Mr H.'s chair is pulled strongly. Right controller says he is holding both medium's knees and both her feet are tied. Right controller says he is holding one hand. Mr H. does not let go the hand he is holding when his chair is pulled. . . .

"Mr and Mrs Carrington and the interpreter are admitted. The lights are turned up and the séance ends. . . ."

#### SÉANCE XIV

This is, possibly, the most famous séance of the series—not on account of the excellence of the phenomena, which were not very good, but because of the famous "foot-grabbing incident," of which Prof. Münsterberg made such excellent "copy" in the *Metropolitan Magazine* for February, 1910. This is the incident which was used by him to discredit, not only all the the American séances, but the whole twenty years' work with this medium which had preceded her trip to this country! The incident itself I shall give later on; here I may refer the interested reader for a reply to Prof. Münsterberg's article, to Chapter VI of Gustavus Myers' book "Beyond the Borderline of Life," (pp. 134-48), where I have replied to Prof. Münsterberg at the necessary length. For our present purposes the shorthand record will be sufficient, and will alone discredit the absurd hypothesis which was

advanced to explain the "touches" on this historic occasion.

The séance took place in the usual room, 18th December, very much the same group of sitters being present who had attended the last two sittings. Prior to the séance, Eusapia was thoroughly searched, every article of clothing being separately removed and carefully inspected. Even her skin was examined, to be sure that she did not possess a false epidermis! The tube-and-bellows theory for the production of the cold breeze was effectually excluded at *this* séance!

The sitting was not, on the whole, a good one. Levitations were all that occurred for a long time. At 11.1, one of the sitters suddenly, and without warning, entered the cabinet, feeling assured that someone was concealed within it. Eusapia cried "No, no, no!" and broke into sobs, leaning on her right-hand neighbour. Needless to say, nobody was found! At 11.18, Prof. Münsterberg assumed control of the left side, Prof. Bumpus controlling the right side of the medium. It was at 11.44 that the famous "foot-grabbing incident" occurred. To show the comparative unimportance of this incident, as it struck us at the time, the following extract from the shorthand notes will be of interest:

"11.44. E. screams sharply. Reason not known. Right controller says right foot and knee rest against his. *His hand across both knees.*



Left controller holding both hands. *Controllers say that control is all right.*"

That is all! From Prof. Münsterberg's article, one would have imagined that the séance thereupon broke up; but it continued peacefully for more than a quarter of an hour longer! It is possible that Eusapia *did lift* her foot from that of her controller; quite possible also that she was endeavouring to produce a fraudulent phenomenon with it; but that argues nothing more than that this particular phenomena (had it taken place) would have been non-evidential. Yet from this incident Prof. Münsterberg succeeded in so manipulating the evidence as to discredit the whole case in the eyes of the unsuspecting public! <sup>1</sup>

<sup>1</sup> As it afterwards transpired, this incident was the basis of Prof. Münsterberg's article in the *Metropolitan Magazine*. One of the sitters, unknown to Eusapia, had apparently knelt on the floor; and, as Eusapia lifted her foot from that of her left-hand neighbour, had grasped it in his hand—causing her to shriek out with pain, and, doubtless, fright also! Eusapia herself contended that she merely raised her foot a little off her controller's—"to stretch it"—as her foot was paining her; and that the very instant she did so, it was seized with an iron grip, over her sensitive instep! I think it highly probable, however, that Eusapia *was* trying to trick on this occasion; and that she had actually effected a substitution of her feet, and was about to reach behind her with the free foot, in an endeavour to obtain or to move some of the articles in the cabinet. What the facts of the case are, we shall, of course, never know; but in any event it appears to me obvious that, even assuming that fraud was intended on this occasion, it proves nothing more than the fact that Eusapia *will* resort to clever trickery whenever the occasion is given her to do so—a fact which all students of her phenomena know full well already; and it does not in the least prove that the whole

As to the "touches" which occurred later, and which Prof. Münsterberg, in his article, says were produced by Eusapia's *left foot*, the following record will prove conclusively that this would have been impossible, since her left foot was across *his own knees* at the time the touchings occurred:

" 11.49. E. places one leg across Prof. M.'s knees.

" 11.50. Complete levitation.

" 11.52. Prof. M. touched again on elbow. Right hand perfectly visible. Left hand held by Prof. M.

" 11.53. Prof. M. touched again distinctly.

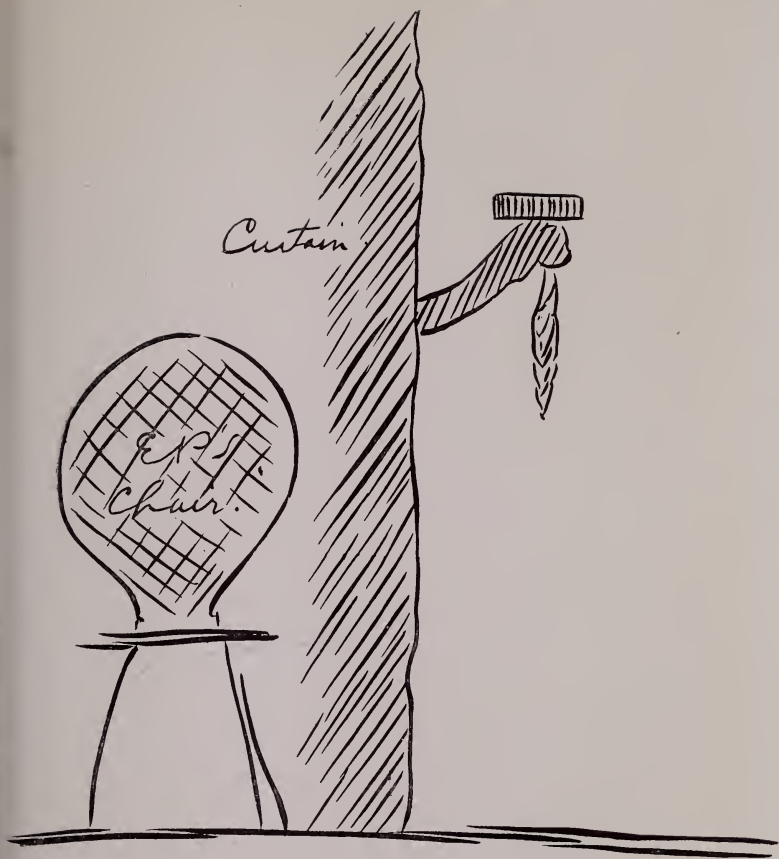
" 11.55. Prof. M. gives his place to Mr Dorr . . . ."

This shows us conclusively that it was impossible for Eusapia to have produced the touches in question with her left foot, which was resting upon

séance was fraudulent—far less that the whole series of séances contained nothing genuine—which is what is implied in Prof. Münsterberg's article! Everyone knows well enough that scores of phenomena have been observed in the past which could not possibly have been accounted for, even assuming that the medium had both her feet free—a fact I have frequently pointed out. The difference between Eusapia and the other mediums spoken of in this volume is this: that, in their case, they invariably fail whenever "test conditions" are imposed, whereas Eusapia generally succeeds; further, the whole tenor and setting of the séance, so to speak, is entirely different. Lastly, we have the unanimity of opinion among scientific men as to Eusapia's powers—whereas we have nothing of the sort in the case of any other medium. On the contrary, whenever they are investigated along these lines, they either fail altogether or are detected in fraud.

Prof. Münsterberg's knee. This is the kind of thing which typified the reports of the "scientific" investigators throughout.

I shall not detail the phenomena at this séance, which, as before said, was not particularly striking. It is only noteworthy because of the above incident. After all the other sitters had left, however, Mrs M., the interpreter, my wife and myself held an informal séance at Eusapia's request, and some very striking and dramatic phenomena occurred. In Light 4 mal-formed heads and other non-descript objects came out from behind the cabinet curtains, while the medium was plainly visible to all of us, seated in her chair. One of these "heads" approached Mrs M. and kissed her. We all heard the sound of the kisses. The controllers on both sides were repeatedly touched at the same time. The interpreter stated that he had seen a form in the cabinet, and recognised "his father," who had "a long white beard." All these touchings and materialisations proceeded in a most leisurely manner, allowing us several seconds in which to view them; and were not the usual rapid dartings-out and recedings typical of her séances. I have endeavoured to sketch my memory impressions of a few of the most odd and striking of these materialisations. They were intensely black, though they appeared to be composed of shadow rather than solid matter. One interesting phenomenon was the transportation of the small



"A queer object appeared in quite good light, remained visible for at least 10 seconds. It exactly resembled the above, in appearance. Both Exp's hands were quite visible, on the table, when this appeared."





table on to the séance table, and again on to the floor. It was steered carefully over Eusapia's left shoulder, and, while we were looking at it, as it rested on the séance table, it was slowly lifted upwards and sideways and placed on its feet on the floor behind the left controller, its passage being distinctly seen by all of us.

At the conclusion of this informal séance, the cold breeze was distinctly felt by us all, though it had been absent after the "official" séance. This tends to confirm what I have previously said regarding this phenomenon—that it only appears after fairly successful séances, and not otherwise.

### SÉANCE XV

This séance, which was held in the usual room, took place on the evening of 20th December, Dr I. K. Funk and his brother being present, as well as several ladies and gentlemen who had attended previous séances. The greatest care was exercised in the control; yet several striking phenomena occurred. Of these, perhaps the most noteworthy were the series of touches, which occurred at 10.13, on both controllers *at the same time when both Eusapia's hands were held by the right controller*. At 10.24 the small table came out of the cabinet, where both Eusapia's hands were separately accounted for, and when one of the sitters was underneath the table holding her ankles in

his hands. Under the same conditions of control, the small table was repeatedly thrown out of the cabinet, when one of the sitters attempted to place it inside. At the time, he was actually *in* the cabinet, holding the table in his hands, and he had just ascertained that no strings, threads, etc., were attached to it. It was repeatedly levitated and pushed against his body with such force that he had great difficulty in retaining his position in the cabinet, and he had to prevent himself from being pushed out, table and all, into the séance room. The following is the shorthand account of this incident:

“ Mr J. puts the small table back. He no sooner places it on the floor, however, than it is thrown out again violently. It follows him right out of the cabinet. He puts it in again with the same result. It seems as if pushed out with great force by something within. It does this three times. Mr J. says it seems as if the table were on air-cushions. It seems impossible to make it touch the floor. He finally makes it stay in the cabinet. . . .

“ The small table falls to the floor upside down. The tambourine has been sounding for several seconds. One of the sitters tries to put the small table back into the cabinet, and it is thrown out. Miss Pope tries to put the table back, with the same result. She tries again, placing the table in the cabinet, with the instruments upon it. But as she leaves the cabinet the table follows her, sliding along the floor, without upsetting the instruments.

She puts it back again, and this time it just goes out slightly. . . ." (It was pushed out several times after this.)

"Soon after this Miss Pope's hat was removed from her head, and everyone could see that her hat was being removed, without anything visible touching it."

After the séance had concluded, another "informal sitting" was held, only Mrs M., Miss Pope, the stenographer, interpreter, my wife and myself attending. A complete levitation, lasting ten seconds, commenced the proceedings in full light. Touchings and materialisations followed soon after this, in light No. 3. Some of these could be seen very clearly, and remained visible for some time. They were usually of a nondescript character, and appeared more like matter in the process of condensation than any clearly formed heads or features. A large black hand was, however, seen by all present over the centre of the table. The light was now still further reduced, and a white object, the size and shape of a head, was seen close to Mrs M. Mrs M. attempted to induce this "head" to speak to her, but without success. Soon after this the séance ended.<sup>1</sup>

<sup>1</sup> A number of very striking phenomena occurred at these private and informal séances, which, unfortunately, I cannot record in detail, owing to the fact that no shorthand notes were taken at the time. It is the impression of all who attended them, however, that more striking manifestations took place during these sessions than at any of the more formal séances.

## SÉANCE XVI

This séance was held in the afternoon of 22nd December, as some of the sitters could not wait until the evening—being so near Christmas Day. The sitting was held in the usual room, Messrs Fremont Rider, John R. Meader, Dr C. C. Gibson, and others being among the sitters.

The room was rendered quite dark by the usual thick black curtains, and the séance was of short duration, beginning at about 5.30, and ending a little before 7 p.m. The following phenomena are particularly worthy of mention, and are quoted verbatim from the stenographic record:

“ 6.17. A very slow levitation. The table remains raised about fifteen seconds. The control is perfect. The table rose perfectly horizontally, without any previous tippings. . . . The table rose again in the same manner, remaining up for ten seconds. These two levitations were very convincing. . . .

“ 6.32. The small music-box in the cabinet is played for several seconds. While this is going on E. makes motions with her hands, which, however, do not leave those of her controllers. E. is holding the hands of both controllers in hers. . . . The flute comes out of the cabinet on the left side. It taps Mr J. on the back of the neck several times,

and then comes round and is held to his mouth. He blows it; it is then taken back into the cabinet. Both E.'s hands are held. Her feet and legs are controlled. . . .

"The small table is moved around in the cabinet. It seemed to be beating a rhythm on the floor. Then it made little short slides over the floor. The tambourine sounded continually, and finally came out of the cabinet on the left side. It was struck in the air several times, and finally thrown on the table. While the tambourine was being struck, the controllers said that E. made motions with her hands as if striking it. Her hands were held by her controllers, and rested on her knees. Immediately after the tambourine was thrown on to the table, the small table came out of the cabinet. It did not slide out of the cabinet, as usual, but seemed to float out, being raised fully two feet from the floor. When outside, it stood up against the cabinet, still two feet from the floor, and four feet from Eusapia, and struck against the partition five times with great force. It then turned upside down and fell to the floor. (All this time C. was under the table, holding E.'s feet. Before the table started out of the cabinet, E. asked him to do this, and he did not cease to control her thus until after the small table had stopped moving. Mr J.'s hand was holding E.'s, their fingers intertwined. Mr R. was holding E.'s right hand. This was the way E.'s hands were held during the entire period from 6.35.)"



## SÉANCE XVII

This séance was held in the usual room, on the evening of 27th December, those present being Mr and Mrs Otto Kahn, and a group of their personal friends. The séance was noteworthy for the number of complete levitations which occurred under eminently satisfactory conditions of control. Later in the séance, touches were experienced almost constantly. At 10.26, a white face was seen near the curtain, Eusapia's head being visible at the same time. Shortly after this, at 10.32, the left controller was touched a number of times, and, during these touches, several of the sitters (particularly the right controller) saw what appeared to be streaks or rays of bluish light emerging from the curtains and touching him. Towards the end of the séance, a number of non-descript objects, both black and white, were seen to issue from the cabinet.

At the conclusion of the séance, phenomena still continued to occur, even after Light 1 had been turned on. It seemed difficult for the medium to stop the phenomena—as we had noted on two or three previous occasions, particularly at the conclusion of Séance I.

The following extracts from the stenographic notes begin at:

“ 10.35. The flageolet comes out of the cabinet and touches the controller on the left several times on the back, and feels about for his mouth. It then goes over and touches the right controller on the back, and then goes back into the cabinet. . . . E. puts the left controller's hand on the tambourine on the little table, and places her hand on the top of his. The whole table, instruments and all, rises in the air and then falls with a great noise. The tambourine is struck for some minutes.

“ Mr M. tries to put the small table back in the cabinet, but does not succeed the first time, and it is thrust out again under his hand. After a second attempt, it remains in the cabinet.

“ The right controller is touched on the shoulder. The small table starts out of the cabinet again. The small table is raised on to the séance table, pushing the left-hand curtain with it. The tambourine on the floor is played continuously. E.'s right hand, held by the right controller, moves as the tambourine is struck. She slaps her hand against his, and with each slap the tambourine is struck. The light is good and the medium can be plainly seen by all. E. sits still with her hands resting on the table, and the tambourine, after being quiet for a second or two, moves around the floor, making a great deal of noise. Finally E. makes a quick motion of her hand as though throwing something, and the tambourine is thrown about six feet across the room to the left.

“ The small table gets down from the séance table on the right. . . . The little table is again

lifted on to the séance table. A large, square black object comes out, over the right controller's head. It is seen by all. A white object comes out over the table near the left controller. A perfectly clear white arm, visible to the elbow, and a hand, come from the cabinet, and the hand touches the right controller. The control is good. The controllers say that E. does not move.

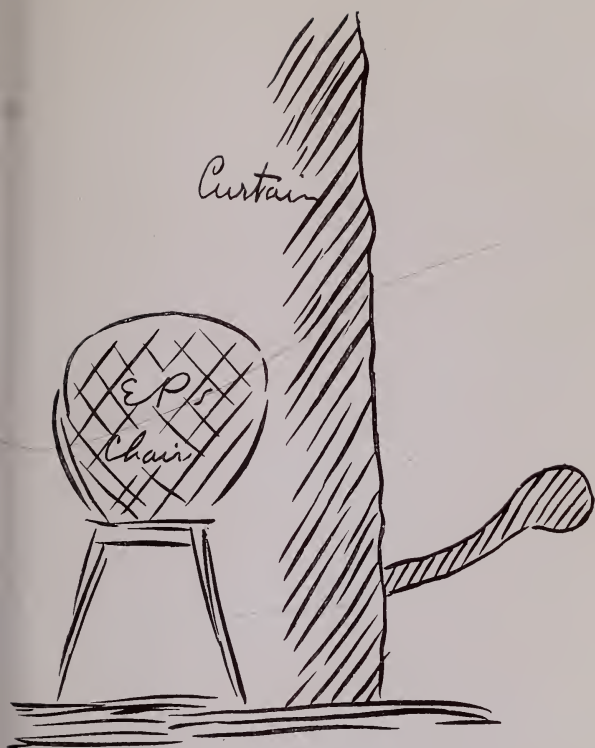
"Knocks are heard on the wood of the cabinet. The mandolin comes out of the cabinet. It can be seen by those sitting round the table. It plays loudly and in a perfectly intelligent manner. It comes over and rests on the table.

"The mandolin rises about three feet above the séance table, playing lightly, and then disappears into the cabinet.

"The mandolin comes out of the cabinet again. It moves back and forth over the medium's head, playing all the time. It moves about like this, playing, for about a minute and a half. Although only Light 5 is up, the mandolin can be seen plainly on account of its shiny surface, which reflects the light.

"The small table gets off the séance table again. The curtain blows out. The toy piano moves. . . . The toy piano comes out of the cabinet and is played upon. A round black object comes out of the cabinet and remains visible for several seconds. It is very large.

"Seven raps on the table. The lights are turned up. In Light 3, a complete levitation. Even after Light 1 is turned up, and the chain is broken, E. levitates the table. About three minutes later, E., still sitting at the head of the



"These 'heads' often emerged quite low down from the curtain, and extended 3 feet or more into the room"





table, levitates it a foot, and it remains up five seconds. . . .”

## SÉANCE XVIII

The eighteenth séance was held in the usual room, on the evening of 30th December, 1909. Among others, there were present Dr Stanley L. Krebs, Prof. Leonard K. Hirshberg, of Johns Hopkins, Dr and Mrs Leroy Satterlee, Dr F. T. Simpson, and Mr C. V. Miller.

Prof. Hirshberg refused to examine anything, or take any active part in the séance. About half-way through the sitting, the small table was thrown out of the cabinet, and Eusapia asked him to replace it in the cabinet. He started to do so, but, finding the resisting force (so often encountered and spoken of before in this record) he immediately stated that he had discovered the trick—that there was a thread attached to the table, and that the whole thing was a fraud! Eusapia insisted upon the light being turned up, and a thorough examination being made, not only of the table, but of her person and surroundings. No thread was found! Nevertheless, Prof. Hirshberg was satisfied there *had* been one, and put on his hat and coat and left, saying that he was going to state the true facts in the newspapers. So much for “scientific” investigation!

The controllers were, during the major part of the séance, Dr Krebs to the left of the medium, and Mr M., an electrical engineer, and very sceptical, to the right.

Levitations and raps occupied the first hour. At 11.15, the small table rose on to the séance table, and the tambourine was also lifted and placed on the table. Eusapia's right hand was visible, the left hand being beneath the curtain, held by Dr Krebs, who said he was sure of his control.

At 11.52, Eusapia's feet were tied to those of her controllers with rope. Thenceforward, they remained tied. Dr Simpson had now assumed control of Eusapia's right side, and Mr B. of her left.

The following extracts from the detailed notes will serve to illustrate the phenomena, and the degree of control exercised throughout. I shall have occasion to refer to this later on.

" 11.56. The small table in the cabinet moves. The tambourine sounds. Dr S. is holding E.'s right hand in his right hand. His left arm is stretched across in front of E., and he is holding her left hand, which Mr B. is holding also. The mandolin is sounded in the cabinet. One string and then another sounds.

" The right controller is now holding E.'s right hand in his left. It is visible. Her left hand is under the curtain, but is held by B. The mandolin

plays again. A distinct cold wind is felt under the table. . . .

"The toy piano comes out of the cabinet over E.'s shoulder with a jangling of keys. It falls on to the séance table. E. is well controlled. The toy piano moves about on the table. It rises off the table and waves about in the air, then drops to the séance table again. Light 4. In this light, the small piano again rises from the séance table and bangs down on it three times. Both E.'s hands are well held. Everyone can see the piano moved.

"Light 2. Mr C. takes off the ropes, which are still securely tied. Séance ends."<sup>1</sup>

<sup>1</sup> A note should be added here in reply to the criticisms and explanations offered by Dr Krebs of the phenomena of this séance, and that of 10th January, 1910, which he also attended. He has attempted to account for all Eusapia's phenomena by the time-honoured explanation of "a free hand or a free foot," and has published lavishly on the subject as the result of his *two* sittings, both in the American and English *Journals*, S.P.R., in the *Reformed Church Review*, and in a separate pamphlet, *Trick Methods of Eusapia Palladino*, issued by him. It is hardly necessary to say that I disagree with him entirely, both as to the facts and the theories adduced by him in his papers. The theory he advances has been brought forward time after time, for twenty years, always to be refuted by new and crushing facts, which such a theory cannot explain. I need only say that I have seen Eusapia dozens if not hundreds of times produce phenomena, when it could be *seen*, perfectly clearly, that she did *not* use her hands or feet for the purpose, and any impartial student of the records will see this for himself. Dr Krebs asserts that the instruments in the cabinet placed beyond Eusapia's reach were brought within her radius by means of the small table, which she used as a "hook," with which to reach them. Her feet could not possibly have been used, since they were, and remained, securely tied with rope

## SÉANCE XIX

This séance was held in the usual room, on the evening of 3rd January, 1910. There were present, among others, Dr Frederick T. Simpson and Dr I. K. Funk. Before the official séance opened, one of the sitters placed a small doll's table on the séance table, and requested Eusapia to move it. She tried several times, failing in the attempt. A few minutes later she cried out for us to "look," and we saw the small table moving to those of her neighbours, as the record shows. There remains for this purpose only her hands. One hand was *visibly* upon the table during the whole of the séance. One was held beneath the cabinet curtain, which had blown out. But this must have been the other hand of the medium—for if it were not, what hand was it? Inasmuch as the sitters were extremely cautious at this sitting—even more so than those usually present—it is hardly credible that they should have allowed Eusapia to offer them a dummy hand, which they held all the time, under the curtain; and that they did not once discover that it *was* a dummy hand, and not one of flesh and blood, throughout the séance! But if it *was* the medium's hand, with what hand did she produce phenomena—unless she materialised a "third arm," as some of her European investigators are inclined to think! This explanation of Dr Krebs, plausible as it may appear to one who has not attended a number of séances, completely fails to account for the facts presented—not to speak of the manifestations presented in our Naples sittings, or the phenomena witnessed by other European investigators. I have, however, replied in a more detailed way to these and other criticisms in my pamphlet, *An Account of Eusapia Palladino's American Séances*, printed by Dr I. K. Funk, and included by him as a chapter in the last edition of his book, "The Widow's Mite," which was issued shortly before his death.—H. C.

across the top of the séance table, very evidently propelled by a long hair held between her hands, with which she was pushing the table! The "phenomenon" was so crass and so apparent, and Eusapia looked so sly and guilty while doing it, that I do not think that any of the sitters were taken in for a moment by this manifestation. Here, again, this was like many of Eusapia's tricks, noted by the Paris Psychological Institute, and did not bear the slightest resemblance to the real phenomena.

A large number of levitations, under particularly stringent conditions of control, made this séance noteworthy. Touches followed these, in the lessened light. At 11.52, the photographic plate, encased in several thicknesses of black paper, which Dr Simpson had placed in the cabinet just before the séance began, was lifted from the table, where it had previously been deposited, by a visible head, and carried into the cabinet over Eusapia's head. Shortly after this, a hand pressed upon Mrs H. for a long period of time, enabling her, on one occasion, to count eleven slowly, and at another time ten. At 12.18, Dr Simpson held the accordion against the cabinet curtains, as I had held it in previous séances, and it was played upon several times by being pushed and pulled by a hand from within. This continued after Light 4 and even after Light 3 had been turned on, which enabled the medium to be seen distinctly.



The following extracts from the shorthand notes will prove of interest:

" 11.24. Mr J. says that a hand is moving near the floor on his side. He is controlling one hand and both feet. Mrs H. is positive she is holding E.'s other hand. Mr J. says that the hand is moving about on the floor. Light 3. Mr J. says he felt a hand that was icy cold. He says that the hand he saw was very plain and was solid, when he touched it . . .

" Both E.'s hands are now resting on the table, on those of her controllers. Mrs H. feels something pressing upon her back, which, she says, seems 'like two hands clasping her shoulders.' She feels this twice. At the same time the left controller is touched by a hand on the arm several times.

" Mrs H.'s hand, which is resting on the table, and held by Mr G., is touched. Mr G. feels this also. . . .

" The photographic plate, which was on the table, is taken off. It rested on E.'s head, and then went into the cabinet. Mrs C. says she saw a hand stretch out of the cabinet. Dr S., standing behind the right controller, is touched on the forehead. Mr J. is also touched. Something moves in the cabinet. Mrs H. feels a hand laid on her shoulder. . . .

" The mandolin comes out of the cabinet, playing. Dr S. holds the accordion against the curtain by one end. The other end is grasped and pushed back and forth so that it sounds. E.

is perfectly controlled. Dr S. is holding the accordion high up against the curtain on the right side, quite beyond E.'s reach. It is sounded several times. Dr S. can feel it being pulled. Light 4 and then Light 3 is turned, the accordion still playing. E.'s hands are visible on the top of the table. Light 2 ; the curtain still blowing."

After all the sitters had gone, except Mr G. and Mrs H. and ourselves, a second informal séance was held at Eusapia's suggestion. G. controlled on one side, Mrs H. on the other. Levitations, raps, and curtain phenomena began the sitting, as usual. Touches then began. At 12.50, a hand came out of the cabinet, over the table, holding a flageolet. It remained visible for fifteen seconds, a foot above the table. It then dropped the flageolet on the table, and receded into the cabinet.

"The bell comes out of the cabinet, ringing. It touches Mr G. on the knee, and then goes back into the cabinet. A few seconds later it comes out again and touches Mrs H. upon the arm. The bell is then laid on the table.

"The tambourine in the cabinet sounds. Mrs H. is touched continually. The small table in the cabinet sounds as if it were jumping up and down ; at the same time, Mrs H. is being touched on the side, and the séance table is tipping on one leg. Mrs H. says that she feels a 'loving hand on her arm.' C. is touched on the hand. The

outline of a head is seen near Mrs H. A black object is seen floating about near Mrs H., on a level with her face. The tambourine is struck, and then brought out of the cabinet and placed on the table. A white object comes out of the cabinet and floats over the séance table; then disappears. The music-box comes out of the cabinet, playing. It rests for a moment on Mrs H.'s shoulder, and is then placed on the table. A loud thump is heard on the table. . . . Mrs H. is caressed. She feels an arm slipped round her shoulders. Mrs C.'s and Mrs H.'s hands, which are joined on the table, are pulled across the latter towards the cabinet. Seven loud raps on the table. The séance ends."

The following extract from an account of this séance, written by one of the sitters, Mr E., is of great interest, for the reason that he saw a *complete form* standing close beside him, and near the cabinet curtains, and as these complete forms are extremely rare at Eusapia's séances—particularly of late years—it should be quoted here. Personally, I have never seen a form of this character, and I think this was the second time anything of the sort was recorded in America; but the many striking phenomena which took place during this informal after-séance renders it probable that "now or never" would have been the time for such an occurrence!

"Feeling a touch on my left shoulder," writes

Mr E., "I turned my head quickly to the left, and saw behind me, about four feet from the cabinet, a form more than five feet in height, vaguely outlined, but giving the impression of a human figure. The appearance was black in colour, shifting and nebulous (foggy) in consistence, having a formless head, without trace of features or colour, the lower part being a shapeless mass. As soon as I observed it, the appearance began to fade away in the direction of the cabinet, in a manner difficult to describe, but somewhat as if a cloud of smoke or fog were being dissipated by a draught of air. This dissipation was rapid though not instantaneous, and afforded little opportunity for observation; but the last seen of the form (in the shape of a wisp of smoke two feet in length being drawn into the cabinet at the edge of the curtain, about two feet from the floor) was comparatively very distinct, slow-moving and susceptible of close observation. This appearance was visible to others present, and was remarked upon by them as well as by me at the time. The control was perfect, and I am satisfied that the medium could not have produced this manifestation, even had her hands and feet been free. . . ." <sup>1</sup>

<sup>1</sup> A photographic plate (X-ray plate) was placed in the cabinet before this séance, by Dr F. T. Simpson, who took the plate back with him, and the next day developed it. He writes me as follows, regarding the markings he found upon it :

"DEAR MR CARRINGTON,—I enclose photograph, showing imprint found on the X-ray plate placed by me in the cabinet of Eusapia. As you will see, there are four fingers outlined upon it—feminine fingers. I had the photographer, who developed the plate, print a picture of his own hand, holding another plate eight inches from a red light in a dark room,

## SÉANCE XX

On the evening of 5th January, Eusapia gave a private séance to some of her friends at her own house, and asked me to be present. While the following facts cannot be held to be in any way "evidential," therefore, one or two manifestations should be mentioned as being of interest. Some of the best and longest levitations I have ever seen occurred during this séance, in full gaslight. Some of them, as timed by the stenographer, were fifteen seconds and even longer. The left controller was pushed and pulled about, when nothing could be seen touching him. The music-box came out of the cabinet when both Eusapia's hands

and I enclose it. You will see the difference, and that the fingers in the original X-ray plate do not belong to *him*. Thus the negative was not caused in Hartford, and there seems to be no explanation of it by the experts here. Eusapia did not handle my plate personally. . . . I have no explanation to offer, except that I have eliminated the possibilities of accidental production of the results found on the negative, so far as Hartford is concerned. . . .

"F. T. SIMPSON, M.D."

A photograph of this "hand" is given herewith, together with one of the fingers of the photographer. Under the conditions in which the "radiograph" was obtained, however, one cannot account for the impression, save by supposing that the hand which held the plate was in some way radioactive—resembling the hands obtained by Dr Ochorowicz, in the presence of Mlle Tomczyk. Professor Lombroso also obtained the imprint of a hand, with Eusapia, under somewhat similar conditions, and has reproduced a photograph of this in his "After Death—What?" p. 84.



PHOTOGRAPH OF THE PHOTOGRAPHER'S FINGERS  
WHO WRAPPED IT UP.

"RADIOGRAPH" OF FINGERS ON X-RAY PLATE.



were clearly visible on the table. A distinct " cold breeze " issued from the cabinet, when we could see inside it. Towards the close of the séance, one of the sitters asserted that he had seen a head which resembled his mother's. Many touches and partial " materialisations " occurred during this séance.

Nevertheless, for evidential purposes, this séance cannot of course be held to be of any value.

### SÉANCE XXI

This sitting, held in the usual room, took place on the evening of 8th January, 1910, and was attended by Profs. D. S. Miller, Busch, Dey, Wm. Montague, and W. B. Pitkin. Profs. Dey and Busch controlled at first; afterwards Prof. Miller. Phenomena were slow in making their appearance. At 11.3 the small table was brought out of the cabinet under exceptionally good conditions—Eusapia's left hand being held under the curtain, her right hand being on the table, and visible, and both her feet held under the table by Prof. Miller. A " burst " of phenomena occurred at 11.11, several things apparently happening at the same time, when both Eusapia's hands were separately accounted for. At 11.17, the left controller was touched on the arm, when both Eusapia's hands were perfectly visible, and the light was sufficiently good

to see everything in the room quite plainly. At 11.23, a very remarkable levitation occurred—the séance table rising so slowly and steadily that the various instruments upon it were not disturbed to any appreciable degree. At 11.30, two white hands were seen, apparently simultaneously, one over the medium's head, and the other between the medium and Prof. Miller. At 11.35, a white object was again seen over Eusapia's head, and, upon the right controller taking both the medium's hands in his, he was touched on the shoulder, and immediately afterwards his chair was pulled about, while he was sitting upon it. At 11.45, the "cold breeze" coming from Eusapia's head was distinctly felt, and a small piece of tissue-paper, placed over the scar, was blown outwards several times.

At the commencement of the séance, Eusapia produced a peculiar phenomenon which I have seen her perform on several occasions. She rapped on the table, and echoes of these raps were heard by the sitters a second or so afterwards. She then scratched on the table with her fingers, and, a moment later, the "echo" of the scratch was heard on the table top. She repeated this several times.

The following are one or two brief extracts from this séance:

"A white hand is again seen above E.'s head.

The bell rings in the cabinet. The small table is placed in the cabinet, with the toy piano, music-box, tambourine and flute upon it. Immediately after being placed on the table the tambourine comes out of the cabinet on the left, and settles on the table on the opposite end from E. Both E.'s hands are held. The left controller is touched on the arm above the elbow. Both E.'s hands are visible on the table. The left controller is touched on the arm again. The light is sufficiently good to see plainly. The flageolet comes out of the cabinet and seems to spin around above E.'s head for several seconds; it then drops to the séance table.

"The small table comes out of the cabinet, being raised about six inches off the floor, and is lifted on to the séance table. The small table, now on the séance table, moves about, and the flageolet, also on the séance table, moves at the same time, and with the same kind of motion. The table and the flageolet roll to the right and then to the left together. There is light enough to see that nothing is touching these objects.

"A white hand is seen above E.'s head, and at the same time a white hand is seen lower down, between the medium and Prof. Miller. . . . The curtain blows out. . . . The table raps seven times. The séance table is taken away from Eusapia, and the séance ends."

## SÉANCE XXII

This séance, held in the usual room, was in many ways very striking. It took place on the



evening of 10th January—there being present, among others, Dr Stanley L. Krebs, Dr C. C. Gibson, Mr Daniel Frohman, Mr Frank Tilford and Mr Edward K. Keep. There were almost no levitations at all, all the phenomena being of another type. At 11.54, at Eusapia's request, her feet were tied to those of her controllers with rope. This was done by Dr Gibson—Dr Krebs inspecting the knots, and finding then solid and satisfactory. Shortly after this, Eusapia's wrists were also tied to the wrists of her controllers. At 12, Eusapia still being securely tied hand and foot, the small table was lifted out of the cabinet, and thrown some distance into the séance room. Ten minutes later, the lights were turned up, and the rope still found securely knotted. Soon after the reduction of the light, however, Mr Tilford reported that the rope fastening his wrist was being untied, and a moment later it was thrown on to the table. Mr Tilford remarked that he had not released her hand for an instant. Eusapia complained that "it was not her fault that the rope was untied," and asked to have it tied again. This was done. Soon after the lights were lowered, the rope was again untied, several sitters seeing a white hand untying the knots. Both Eusapia's wrists and her left ankle were thus untied by a hand that was frequently visible to the sitters. During this time, the controllers on either side had ample time to see and ascertain that they were

holding separate hands, and were controlling the medium well. In each case the rope was thrown on to the séance table, or at one of the sitters, after it had been untied.<sup>1</sup>

The following extracts from the shorthand notes will suffice to explain the general character of the phenomena at this séance :

“ The small table comes out of the cabinet again. It jumps about. It slides about on the floor some two feet from E., and near Dr K. Once it is levitated, falling down on Dr K.’s foot. Several of the sitters say that they see a hand holding this table. Both E.’s hands are held. The controllers say they are sure of this.

“ The small table gets on to the séance table, easily and without noise. One of the sitters says he saw a white hand holding the séance table. Mr T. says he saw this hand, and it was holding the legs of the table. Mr T. says he is certainly holding E.’s left hand. H. says he is sure it is not a dummy hand. Her right hand is held by Mr F. and is visible. . . .

“ Complete levitation of the table about one foot from the floor. Table remains up for twenty-five seconds. Left-hand curtain blows out. Table

<sup>1</sup> Readers of our Naples report will remember that, during our eighth sitting, the rope fastening the medium’s left foot had similarly been untied (*Proceedings*, S.P.R. vol. xxiii., pp. 499-500) and I am glad to be able to furnish this apparently supplementary evidence, which serves to throw an interesting side-light not only on this one previous incident, but also on many historic phenomena in the history of spiritualism.

raps several times. The small table is thrown out of the cabinet and hits Dr G., who is standing on the left side of the cabinet. The ropes are examined. E. is still tied securely.

"The table rises fully two feet from the floor and remains up twenty-five seconds. The table again rises about eighteen inches, remaining up sixteen seconds. The small table is thrown across the room, almost to the left wall. The bell is heard ringing. Light 2 is turned on, and it is seen that E. is still securely tied. The controllers both say that her hands were resting on theirs all the time—her knees and feet against theirs. . . .

"Mr T. says: There is a great pulling on my arm. Something is pulling at the rope. I have her hand all the time.

"The rope is untied from Mr T.'s hand and thrown across his arm. T. says: 'I certainly had her hand all the time. . . . A hand is again trying to untie the rope. I have her hand.' The sitters can see the knots being untied. T. says: 'I have her hand. It has never left mine. Here it is—see it?' He throws the curtain back and shows her hand. . . . There is still one knot in the rope. A hand is seen on the rope by one of the sitters. T. says: 'Mind you, I have her hand all the time. It is lying on mine.' T. says: 'See the hand on my arm? See it!' Some of the sitters did not see it. They ask to be shown the hand. Between the left controller and E. a white hand comes up. It seems to come from under the table, and shows a forearm in a black sleeve, with a white frill around the wrist. (E.'s dress had no frill.) It is a very small hand, and quite

white. It is seen by all, and remains visible for at least five seconds. The rope is untied. . . .

"Mr F. (right controller) says: 'The rope on my arm is being untied.' A few seconds later: 'The rope is pulled off my arm now. Her hand is on mine all the time.' T.: 'Her hand has never left mine.'

"A cool breeze is felt coming from the cabinet. Dr G., standing to the left, is struck in the face by a rope. . . .

"The small stool, which was standing on the left, is picked up and placed on the table, coming between F. and the gentleman to his right. C. was standing near the stool when it was moved.

"The lights are turned up. The rope is found coiled up on the table. Séance ends."

#### AN INTERLUDE

Before going to Boston, I had written to Prof. James, telling him of the séance which, unfortunately, he could not attend, and asking him to meet us at the hotel, for a few minutes' chat, at about six o'clock. Upon introducing him to Eusapia, she seemed to take a great liking to him immediately, and, taking him by the hand, said that he had a very "good fluid." She then seated him on a chair to her left and pulled up a small table from the side of the room, asking me to assume the usual position of the right-hand controller, while Prof. James assumed that of the

controller on the left. For some minutes we three sat in silence awaiting phenomena; but we had not long to wait! The table vibrated, jarred, moved, and finally tilted on to the two legs farthest from her—her hands being clenched above it and her feet and knees controlled as usual, visibly several inches from the table-legs. This was repeated several times. The light at the time was full on, there being, I think, four sixteen candle power electric lamps burning in the room.

Eusapia then stretched out her left hand, palm outward, and held it outstretched at a distance of about fifteen inches from Prof. James' chair. Faint raps were then heard to come on the back of his chair. A few moments later, it was slightly pulled (he still sitting upon it), and an effort made by some invisible force to displace it from its position and move it along the floor. This, however, was unsuccessful, and Eusapia, not wishing to tire herself, in view of the evening's séance, abandoned the attempt.

### SÉANCE XXIII

This séance was held in Boston, in the home of Mr Henry S. Grew, jun., on the evening of 12th January, and was attended by a number of ladies and gentlemen—friends of Mr Grew. No shorthand report was taken of this sitting, as the steno-



grapher did not accompany us to Boston. Levitations, raps, curtain phenomena and a cold breeze were the chief manifestations noted at this séance, which was not a good one, phenomenally or evidentially. Movements of the musical instruments and a few touches concluded the sitting, which it is unnecessary to summarise more fully here.

### SÉANCE XXIV

This was the last sitting held in the regular séance room, and terminated the original series of sittings, as arranged. It took place on the evening of 15th January, 1910, and was attended by a number of ladies and gentlemen, including Prof. D. S. Miller. Eusapia's skirt blew out during this séance, for the first time during her American visit (it is a comparatively rare phenomenon). At the conclusion of the sitting, the left controller was pulled, chair and all, completely into the cabinet!

One or two extracts from the latter part of the shorthand report may be of sufficient interest to quote verbatim. At 12 midnight, e.g., the following series of incidents took place:

"Right controller takes control of both E.'s feet. Her hands are held on the table. Small table moves farther from the cabinet. It is raised as high as the right controller's head, and then

moves across the séance table, over his arm. It falls to the floor. Controllers say they are positive they have both E.'s hands. Small table rises again very high from the floor, and is laid on the séance table. Control perfect. Small table rolls about on the séance table.

"Small table falls into the lap of the right controller. Upon being picked up and laid on the séance table, it moves about for several minutes. The left-hand curtain blows out. At the same time the left-hand curtain is jerked toward the cabinet. It finally rolls into the controller's lap, and goes down between his body and the sitter to his left. It goes almost under the large table, by a series of complicated actions, the large table being levitated a number of times, as if to help the small table get underneath it! The left controller is grasped forcibly by the arm. Complete levitation of the séance table, fully eighteen inches. The small table is thrust under the séance table, during this levitation. Controllers say that during all this time the control was perfect. Both her feet still controlled by the right controller.

"Soon after this, something touched the left controller's arm. The other sitters all see black objects touching the left controller. . . . A white hand is seen unbuttoning the coat of the left controller. His eyeglasses are taken off and deposited gently in his lap without being broken. He is then touched about the head and face, and raps on the chair are heard. His chair is pulled into the cabinet. The table raps seven times. The lights are turned up and the chain broken."

## SÉANCE XXV

This séance was held in a private house—a number of distinguished persons being present, including Prof. Nicholas Murray Butler, of Columbia University. It was held on the evening of 27th January. A cabinet was improvised in one corner of the room, and the sitters arranged themselves in the usual horseshoe form around the séance table. It was not a good séance—nothing but levitations, raps, and curtain phenomena occurring for more than an hour. Perhaps the best phenomena were a series of movements of the small stool outside the cabinet, in good conditions of light and control. A number of touches then took place; and the séance closed with a series of complete levitations, one of which lasted about twenty-five seconds. The séance cannot be held as “evidential,” owing to the inexperience of the controllers, and the conditions under which it was held.

## SÉANCE XXVI

This séance was held in one of the rooms of an empty apartment, directly across the hall from that occupied by myself. It took place on the

evening of 7th February, and was attended by five sitters only—four of whom had obtained a number of sittings before. Dr Caccini acted as spokesman, instead of the usual interpreter. The séance was a very good one, on the whole. A number of remarkable levitations began the séance, and, within a quarter of an hour, the lights were reduced, and the first touches experienced. Several times the controller to the left was touched when the other sitters, looking directly at him, could see nothing touching him. This séance—the last good one seen by me in America—is, perhaps, worth quoting somewhat fully. A portion of the record reads as follows:

“Complete levitation of the table in an absolutely horizontal position, lasting about twenty-five seconds. The left and right controllers both had their hands across E.’s knees.

“Mr F. is touched twice on the arm. He says: ‘I am holding her left hand in her lap and her foot rests on mine.’ E.’s right hand is visible on the table.

“The right-hand curtain blows right out, so that the interior of the cabinet can be seen. Mr F. is touched again on the arm. The light is good, the medium and all the sitters can be seen perfectly. Mr F. is touched on the shoulder. None of the other sitters can see anything touching him. There is a clear, light space between him and the medium or the curtain.

“A white object is seen over Mr F.’s head. It touches him on the head. He is touched on the

shoulder. Mr E. is touched at the same time on the shoulder.

"Mr F. says: 'My right arm was smoothed down from the shoulder to the elbow by a hand.'

"A black object is seen to come out of the cabinet.

"The music-box plays. A hand comes from the curtain holding the music-box; it throws it on to the table. Raps are heard in the cabinet.

"The tambourine is heard to sound in the cabinet. The controllers say that they are controlling E. perfectly.

"The mandolin comes out of the cabinet to the right about on a level with E.'s face, and two or three feet from her. It is held by a white hand, and is being played by an invisible hand. The light is very good and the mandolin and the hand holding it can be seen plainly by all the sitters. The mandolin goes back into the cabinet and comes out again immediately, higher up, near the top of the curtain. The hand is still holding the mandolin. E. stands and stretches out toward the mandolin, moving exactly as though she were holding it and waving it in the air; her right hand, however, is seen lying on the table on Mr E.'s. The mandolin is deposited on the table. It has thus been playing all the time, although nothing can be seen touching the strings. E.'s left hand was held under the curtain. The controllers raise E.'s hands and see that they are holding both. The control is perfect.

"Complete levitation for twenty-five seconds. The table is raised two feet. Mr E. and Mr F. are touched at the same time. Mr E. is touched on the knee. Control is perfect.



“ The tambourine appears on the left side of the left-hand curtain. It is held outside the curtain by a hand. It is more than three feet from E. It is held by an arm stretched out from the inside of the cabinet. It then disappears and appears again about a foot over E.'s head. This is done in a very leisurely way—the tambourine being shaken, as if to attract the attention of the sitters toward it. It remains visible and waving above E.'s head for fully twenty seconds, when the arm stretches out over the table (above E.'s head), and drops the tambourine with scarcely any sound on the table.

“ Mr E. is seized roughly by the shoulder. E. is kicking her foot back and forth on the floor. Everybody can hear her feet tapping on the floor. Mr E. is violently pulled on the arm. Mr F. is touched at the same time on the elbow. E.'s right hand is visible, her left hand is held under the curtain. A hand is seen at the right side, near the curtain. E.'s right hand is visible. The right-hand curtain blows out.

“ E. says that she is becoming unconscious and suggests that they tie her hands and feet. Mr C gets a rope, but the sitters do not care to tie E., so this is not done.

“ Mr E. is pulled roughly. His chair is shaken and finally pulled out from beneath him, upsetting him to the floor.

“ Light No. 5 is lighted, and a shade is pulled up on one of the windows, letting a good light into the room from the street.

“ Noises are heard in the cabinet, as if the table were moving.

“ The instruments are thrown off the small table



WIRE SCREEN MADE TO COVER CABINET AND SIDE OF  
SEANCE TABLE NEAREST MEDIUM.



in the cabinet. Three loud knocks are heard in the cabinet. The control is perfect.

"The right controller says: 'The control is good.' The left controller says: 'There is no question of the control on my side.'

"Mr E. is touched. Mr E. feels a hand on the top of his head. Nothing can be seen touching him.

"E. leans on the right controller. The table in the cabinet moves. At each movement of the table, E. stretches out her right leg. A white hand appears over E.'s head for an instant, re-appearing three times, and each time is instantly withdrawn. E.'s face appears luminous in the darkness, although this may be the effect of the light from the window.

"Mr F. says: 'I am touched three times on the left elbow.' Mr C. tells him: 'The curtain is blowing out and touching you.'

"Mr E. is touched on the face. There is a clear, light space between him and the curtain, and nothing can be seen touching him. Mr F. is touched continually. One of the sitters saw a white object come out of the cabinet and touch Mr E.

"The small table has now reached the outer edge of the cabinet on the right, and it falls over with the top out of the cabinet, as if pushed over from behind. The curtain has slipped toward the centre, so that it is not there to obstruct the movements of the table. Three raps are heard on Mr E.'s chair.

"The table rises with a quick, easy motion—the top being pushed up and the table raised in an upright position two feet above the floor. It is

then brought over and laid on the séance table. As it is laid on the séance table, a hand is seen to be holding it by the legs.

"Mr E. leans forward to look at the hand and accidentally touches it with his face. The hand feels warm and moist—like a human hand. The table is lifted up and slid over Mr E.'s back as he remains in a stooping position, and falls to the floor without much noise at a distance of four or five feet from the table.

"Mr F. and Mr E. are both touched at the same time.

"Mr C., standing behind Mr E., is touched twice. He is too far away for E. to touch him. The controllers say that they are positive that they are controlling E. perfectly.

"Mr C. is touched again. Mr F. is touched. Mrs H., second from the medium on the right, is touched. Three raps are heard on the table.

"E. recedes at times into the cabinet—the curtain being blown over her face.

"A third arm is seen to come from E.'s shoulder on the right, while her right hand is lying on the table visible and touching Mr E.'s.

"The tambourine, lying on the centre of the table, beats a rhythm on the table, banging up and down loudly. E. is rapping with her foot on the floor. The tambourine keeps this up for about a minute.

"A long arm pushes the curtain out on the right side, shaking it about. The effect of this is exactly as if E. stretched out her right arm and did it herself. Mr E. says, however, that her hand never left his, and in fact her hand can be seen resting on his on the table. This is repeated three times.



" The curtains blow out violently.

" Mr E. holds up the hand that he is controlling. A few moments later he says: ' I have lost her hand.' Nothing happens at this time, and he immediately regains possession of the hand.

" Raps are heard in the cabinet.

" Mrs H. is again touched. Mr E. is touched.

" Mr F. and Mr E. are touched at the same time.

" The red electric light, which had been turned off, is turned on by itself. The control is changed—Mr F. giving his place to Miss A. E. rests; she stands up for a moment.

" The toy piano at the left side of the cabinet moves slightly on the floor. A white hand comes over E.'s head.

" Complete levitation of the table about two feet; the table goes down *almost* to the floor and is then raised up again. It remains off the floor for twenty-five seconds.

" The table raps several times with one leg. A white hand is seen near E.

" The table beats a rhythm. The left controller is pulled. The curtain blows out.

" The flageolet, which was lying on the table, is taken off, and touches the left controller on the neck. The flageolet is then stretched out and Dr H. takes it.

" E.'s right hand is visible, and her left hand is held under the curtain. Mr E. holds up the hand which he is controlling, and in this way Miss A. finds that she is controlling E.'s other hand, and not the same one. The hand which she is controlling is under the curtain. Mr F. holds the flageolet near the curtain, and it is taken away from him. It is then waved about in the air. . . .

"A white hand is seen to sweep up from E.'s side in a semi-circle and remain visible over her head for a few seconds. It then disappears.

"The controllers on both sides are touched.

"Mr F.: 'The hand with which I am controlling E.'s hand is pulled about on the table.'

"The small table is placed back in the cabinet and is thrown out again immediately.

"Dr C., standing near the curtain on the left, is touched. His face is touched. The left controller is touched also. The control is good.

"Dr C. says that something is holding him near the curtains.

"There is nothing visible touching him.

"The left and right controllers are touched, pinched, and pulled continuously. . . .

"E. is leaning toward the right.

"Noise of the table moving in the cabinet. Left controller says: 'I am touched on the waist.'

"E. moves her hand back and forth over the table, and the small table in the cabinet moves.

"The small table makes a great deal of noise in the cabinet, as if it were being banged about. E. says: 'I will smash it.'

"E. says: 'I have no more strength.' She asks all the sitters to stand up, away from the table, with hands joined. This is done, and the table moves away from the cabinet.

"Complete levitation of the table about two feet. E. is more than a foot from the table and is not touching it in any way. The table moves to the right and tips. E. sits down and the table is taken away from her. The séance ends."

## SÉANCE XXVII

The following séance is given somewhat out of its chronological order—the Columbia sittings having occurred between those last reported and this one. As this was the last seen by myself, however, I insert it in this place. It was held on the evening of 9th May, 1910, after the *New York Times* and *Collier's Weekly* had published their exposés of Eusapia's trick methods—as exposed by Messrs Jastrow, Miller, Rinn, Davis, Kellogg, and Co., and was arranged largely to enable me to test out the explanations proposed in the papers and the various reports, so far as I was enabled to. The sitting was held in the rooms of my friend, Mr Maurice V. Samuels, in the Hôtel St Margaret, and was attended, among others, by Prof. Augustus Trowbridge (who had shared in the Columbia sittings), at my request.

The séance was, unfortunately, almost barren of striking incidents. Prof. Trowbridge and myself controlled throughout the sitting, this being the first time I had controlled Eusapia throughout a séance during her whole American trip. The "force" seemed to be so weak that we did not obtain a single complete levitation, even in subdued light! It was a typically "bad séance." Several times I caught Eusapia in trickery, or

attempts at trickery, and had no difficulty in doing so. The séance struck not only myself, but Prof. Trowbridge and several of the other sitters who were present, as being entirely different from many of the good séances which had preceded it. It closely resembled our tenth séance in Naples.

This testing of my impression of the sittings is rather interesting, for the reason that I can quite see how a séance of this character—or a series of them, for that matter—could not fail to convince a new sitter (who had not seen at least one good séance) that all was fraud, and probably would ground him firmly in his scepticism. As I said in a circular letter sent prospective sitters before Eusapia landed in America:

“During the course of the sittings, there will probably be both good and bad séances. While the first are convincing, the second will probably leave on the mind the impression that skilful trickery has been employed from time to time; and will not prove convincing. It is essential that at least one good séance be witnessed before making up the mind as to the character of the facts.”

This séance furnished me conclusive proof of the correctness of this attitude, and the necessity for the warning. The manifestations which occurred at this sitting were of a most suspicious

character—not being worth recording. They were totally different in character from many of those which occurred at the good séances, when striking phenomena took place in good light, and under excellent conditions of control.



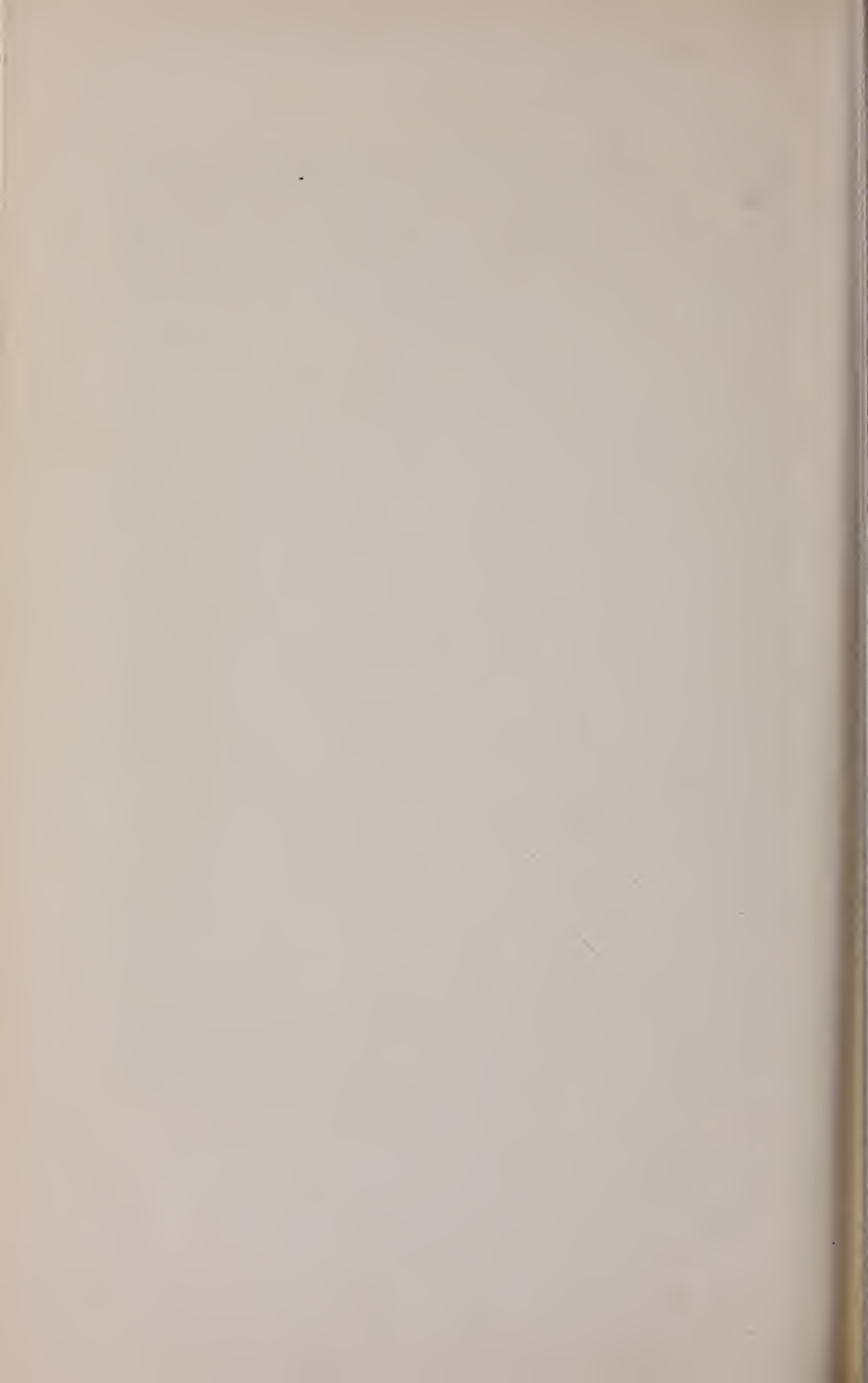
## XI

NOTE ON THE SITTINGS HELD AT  
COLUMBIA UNIVERSITY

A series of six sittings were to be held in the Physical Laboratory of Columbia, but, owing to the character of the séances, the amount of fraud detected, etc., only four were held. These took place on 17th, 19th, 22nd, and 24th January, 1910, respectively. The sittings were attended by Prof. Hallock (Physics, Columbia); Prof. R. W. Wood (Physics, Johns Hopkins); Prof. Augustus Trowbridge (Physics, Princeton); Prof. E. B. Wilson (Biology, Columbia); Drs Charles L. Dana and Frederick Peterson—two of New York's most eminent neurologists and psychiatrists; Profs. Miller, Montague and Pitkin (Philosophy, Columbia); Prof. Busch (Columbia); Prof. Bigioniari (Romance Languages, Columbia)—who kindly acted as interpreter for Eusapia; and Mr Sewell Haggard, as literary executive. Messrs Pyne and Vos acted as stenographers. Miss Patmore, a trained nurse, was present at the second, third and fourth séances, and searched Eusapia before they began. I myself did not



APPARATUS INTENDED TO DUPLICATE SIR WILLIAM CROOKES' EXPERIMENTS  
WITH D. D. HOME—THE "SPRING BALANCE."



attend the Columbia séances, for evidential reasons.

The usual conditions of light, control, etc., were maintained at this series of sittings, and, aside from an elaborate system of spying into the cabinet, nothing *new* was attempted in the way of scientific tests. This is greatly to be regretted, since a number of experiments of this nature had been planned by Professors Wood, Trowbridge and myself, and it had been resolved to "test them out" at the Columbia sittings. Among these were the following:

1. The interposition between the medium and the cabinet of a fine screen, effectually preventing Eusapia from introducing either a hand or a foot into the cabinet. If, e.g., a bell had been rung under such conditions, it would have been pretty conclusive evidence that Eusapia had not produced the phenomenon by means of her hands or feet.

2. A duplication of the experiments conducted by Sir William Crookes, with the medium D. D. Home—more particularly the experiment of the spring balance.

3. A collection and analysis, if possible, of the "emanation" constituting the "cold breeze" that issues from the scar over Eusapia's forehead. Special metal vacuum tubes had been constructed for this purpose.

4. An electrical connection, unknown to the medium, between one of the controllers and one of the objects in the cabinet, e.g. the bell. This was to have been accomplished in the following manner. The bell was to be connected by means of wires to a battery. The opposite wires were to be attached to the controller—passing under his clothes and down one arm to his hand—so that this end of the circuit would be conveyed as far as Eusapia's hand. The complete circuit was thus broken only by the space between the bell and Eusapia's body; and it will be seen that, if she touched the bell, the circuit would be complete.

5. The most crucial and best test of all, however, was the following. It consisted in placing an X-ray tube on one side of the cabinet (outside, of course) and, on the other side, a large fluorescent screen. The rays, passing through both walls of the cabinet, as well as the cabinet itself, would be caught upon the fluorescent screen, and the shadow of any solid object placed or introduced into the cabinet would in this manner be cast upon the screen—which would be constantly watched by one of the investigators. It will be seen that, had Eusapia succeeded in releasing one of her hands, and introduced it into the cabinet, the shadow of the bone in the arm (or leg) would immediately have been cast upon the screen, and the fraud detected in this manner. On the contrary, if a "third arm" had developed, or if



materialised arms or “pseudopodia” had been formed, the density and structure of such temporary forms and agglomerations of matter could have been studied; and it could have been determined, in this manner, once and for all, whether or not the arms introduced into the cabinet were Eusapia’s or those of some other entity; and, if the latter, the degree of material density of this arm, and whether or not it possessed bones, etc.

As a matter of fact, with the exception of one experiment with an electroscope, no new experiments of any kind were tried at Columbia—the usual séances, under the usual conditions of control, being given! As these séances were remarkably poor, they cannot be said to have added anything towards a definite understanding of the case. When such elaborate precautions had been made, how was it that no new experiments were tried? How was it that not one of the means we had devised for testing and checking the phenomena was actually employed and put into execution? Why, in short, were the Columbia sittings such a complete failure, when they should have been a success—and added much to our understanding of the case? The answer to these questions has never been forthcoming!

The Columbia séances were almost entirely barren of results. Eusapia was exhausted and worn out, as the result of her long series of

sittings, and she should not have attempted the test séances without adequate rest. At the first séance only one complete levitation was recorded (this in semi-darkness), a few raps and curtain phenomena; a cold breeze, and a few touches, in almost complete darkness, toward the end of the sitting. The second séance was a little better, there being seven complete levitations in all, but fewer raps, curtain phenomena, and almost no cabinet manifestations or touches. It was during this sitting, however, that Prof. Wood, who was peering into the cabinet from a "peep-hole" in the top, saw what seemed to him to be "a white object which appeared in the region of the middle of her back." This has never been explained, and was not mentioned in the published statement of the Committee. During the third séance, there were four complete levitations, a few raps, curtain phenomena, noises in the cabinet, and, toward the end of the séance, touches, and one "black object," which issued from the cabinet in almost complete darkness. The fourth séance was even worse—only one complete and satisfactory levitation being noted, and a few minor phenomena!

I have studied the records of the Columbia séances carefully, and have failed to find in them any striking phenomena beyond those enumerated. They were almost entirely blank, the fourth being of such a nature as to leave on the mind of Prof. Wilson "the strongest possible impression of

fraud." In other words, they were typically "bad séances," and would never have served to convince anyone of the supernormal character of the phenomena. They certainly would not have convinced me; and would probably have served to confirm me in the belief that nothing but fraud had been employed throughout! I cannot blame the investigators, therefore, in their conclusion that no genuine phenomena had been observed. One could hardly have expected otherwise! But what is subject to criticism is the fact that the negative results of these poor séances was held to invalidate, not only all the other American séances, but also the whole twenty years' work which had been carried on in Europe! *This* was certainly an unwarranted conclusion; and the same may be said of the more detailed report issued by Messrs Jastrow, Miller, Rinn, Davis, etc., based on the two séances which were held in the house of Prof. Lord, on 17th and 24th April, 1910. As I am not in possession of the shorthand records of these sittings, I regret that I am unable to publish them.

The whole *crux* of the matter is just here. Poor séances prove nothing; good ones prove the apparently supernormal character of the facts, and, until one has seen both good and bad séances, one is not entitled to express any opinion upon the *whole* case. As the members of the Scientific Committee at Columbia did not have this opportunity and experience, I claim that they

are not in a position to dogmatise one way or the other. It is, at all events, noteworthy that this opinion seems to be shared equally by the European investigators who have studied Eusapia; and that the American investigation and so-called "exposure" has not influenced them in the slightest in their attitude of belief. They contend—as I do—that, had Eusapia been studied long enough and carefully enough, genuine phenomena would have been observed—as well as the fraudulent phenomena to which she resorts, in an attempt to reproduce genuine manifestations, when they fail to appear.

## XII

## THEORETICAL DISCUSSION

The facts are now before the reader, and it but remains for us briefly to discuss them. I shall assume that their genuine character is proved by the records themselves, and that neither fraud nor hallucination will in any way serve to explain the facts as herein presented. These and other theories have been dealt with so fully in the last three chapters of my "Eusapia Palladino and Her Phenomena," and in the footnotes to Prof. Flournoy's "Spiritism and Psychology," that we need not detail them here. I shall assume that the reader is familiar with these earlier views, and is more interested in ascertaining what new light, if any, these American séances have thrown upon the general problem of "psychical research," and particularly upon the great question of spirit-return, in connection with the observed phenomena.

I shall endeavour to present, then, as briefly as possible, a few conclusions and theories which seem to me warranted, after a fairly exhaustive study of this case—advancing these in all modesty, as tentative speculations and observations, subject to



revision at any time in the future—should occasion demand.

When Eusapia agreed to come to America and give a series of sittings there, I had hoped that some definite conclusion would be reached before her departure—not only as to the reality of the facts (which to my mind had already been demonstrated by our Naples experiments), but also as to their interpretation. It would seem reasonable to suppose that, after having seen about forty sittings, one would be in a position to form some clear idea of the nature of the phenomena one way or the other, particularly as her séances resemble one another so much throughout. I find myself, however, quite unable to arrive at any definite conclusion as to the nature of the phenomena—their ultimate origin and source. No sooner had I formed a theory, based upon certain facts, than other facts appeared, forcing me to reconstruct the earlier views, and reach other conclusions! And just here I must say that my own mind has gone through a curious transformation regarding these phenomena and their interpretation, which is briefly this.

In Chapter VI of my book, "Eusapia Palladino and Her Phenomena," I elaborated a theory of these curious manifestations, which was, briefly, this: that one half of them are produced by some vital energy, under the control of the medium's own conscious or subconscious mind, while the

other half are produced by an independent intelligence acting upon and utilising this same energy. After having seen many more séances with Eusapia, this curious conclusion has been reached: that the séances are, in a certain sense, far *less* spiritistic in character than I originally supposed; that is, that few of the phenomena appear to be other than the direct result of Eusapia's own volition. They all seem to depend upon her, or the energy, whatever it is, that radiates from her; and they almost all seem to depend upon her own will. Nevertheless, if her own statements are to be trusted, or if they are to count for anything in the interpretation of these phenomena, *all* of them might be spiritistic—even those which are apparently the least so!

For example, I was inclined to believe that, when Eusapia clenched both hands above the table and moved them sideways at a distance of several inches from it, and the table moved, it was the direct result of her own will. This is, at least, the appearance of the phenomenon. But Eusapia herself says that this is not the case; that she is impelled (*why*, she does not know) to clench her hands, to move them in the manner indicated, and to perform other automatic actions; but that she "wills" nothing. Coincidentally with these movements, the phenomena take place. I asked her how it was that she ensured the occurrence of these manifestations. She replied: "When the

phenomena are asked for, I merely call upon 'John King,' or God, or whatever intelligence it is that conducts these séances, to produce the phenomenon asked for; sometimes it is done, sometimes it is not." She cannot control them, far less ensure their success. It will thus be seen that the phenomena may depend far more than one would think upon an active *external* intelligence—even those phenomena which are least of all indicative of such intervention. Of course, her own explanations are to be doubted, as are those of all other mediums. What appears spiritistic or external to them may, after all, be purely subjective in character. Nevertheless, some of the phenomena do bear the distinct impression of being wrought by an outside intelligence, differing from that of the medium or from any part of the medium's mind, and if even *one* of these phenomena could ever be proved, it would require almost as great a remodelling of science as would any of the more complicated manifestations. We might not have to extend our speculations so far, but present-day science would be upset, and that, after all, is the most important factor to be considered.

This leads us to another interesting question. One is frequently tempted to ask Eusapia whether she can or cannot produce certain effects—whether, e.g., she can cause a loss of her own weight, as registered by the balance; whether she can depress

a scale, etc. Plied with such questions, Eusapia merely shrugs her shoulders and says she cannot tell. "I am asked to do certain things," she said: "to place my hands here or there; to wish in a certain way; to try to produce certain manifestations. I do not know whether or not they are performed or whether I can do them; sometimes I am in a trance and know nothing. In any case, I seldom understand the purpose of the experiments. The reason for all this is a question for my experimenters to settle. All I can do is to try as hard as I can to produce such manifestations."

Certain it is that the impression made upon the majority of the sitters is, that the phenomena are due to some unrecognised force emanating from the body of the medium, and that they are not spiritistic in character. At the same time, it must also be acknowledged that the longer any one group of experimenters sits with Eusapia, and the more satisfactory the conditions, the more startling do the phenomena become, and the more indicative of an external intelligence. First séances rarely yielded any phenomena such as could not be accounted for on some psycho-dynamic theory; but when the same group of sitters sat several times in succession, phenomena of the character of those recorded on 9th December took place. In other words, the better the conditions supplied, the more intelligent and the more spiritistic in character were the phenomena.

I may say that this has also been the experience of other experimenters who have had the good fortune to witness genuine physical phenomena for long periods together. Thus, Mr J. Godfrey Raupert (whose valuable work has, I think, received far too little attention) writes in his "Modern Spiritism," pp. 27-28:

"In very many instances, of course, and especially under unfavourable conditions, the phenomenon does not rise above the initial stage, leaving the impression on the minds of the investigators that the force exhibited is, if at present unknown and unaccounted for, nevertheless a natural and mechanical one, and that the action of independent intelligence in connection with it cannot be conceded. This has been the experience and has been the verdict of even scientific inquirers, who have not hesitated to give that verdict to the world. Such a conclusion, however, is based upon inaccurate knowledge and upon imperfect and superficial observation. All experienced psychic students are aware that it is often only after repeated and prolonged sittings that the full development of the 'psychic force' is obtained, and that independent intelligence is exhibited in connection with it, and that in by far the larger number of instances that stage of the experiment is never reached at all. That it is, however, the ultimate issue of the experiment is now admitted by all patient and painstaking students who have devoted sufficient time to the observation of the phenomena, and who have carried on their investigations with an open mind and in a systematic manner."



If a phenomenon displays any intelligence at all, if it is not the product of mere blind force, then there is evidently a consciousness of *some* sort at work, for we know that all physical forces are devoid of intelligence. One frequently hears the expression, "But such phenomena may be due to magnetism, or to electricity." These persons forget that magnetism and electricity display *no intelligence*; they are mere blind forces, and if intelligence be displayed, we have here an example of force *plus something*, and in the "plus something" consists the whole mystery. We have not advanced at all in the comprehension of the phenomena.

The whole question is, it seems to me, nicely summed-up in the following extract from a letter received by me some time ago from Mr Wm. S. Browne of Derby, Conn. He says:

"If objects move intelligently, they do so because some intelligence wills that they should. When articles are taken from a table and put in a man's side pocket, intelligence is shown and also humour. Whose intelligence? Not Palladino's conscious intelligence, because such things are done when she is in deep trance. Has the sub-consciousness any power to will? I think not. Then it is an intelligent will, other than Palladino's. Whose? Certainly not that of any other person present. Then it must be done by the will of an intelligence that is invisible. As these things never take place except in the presence of

Palladino, she must furnish the conditions under which they can be done."

Of course opinions differ, and some critics may prefer to believe that the phenomena are produced by externalisations of the medium's subliminal: of pictures and creations it contains. This is a question, however, which I have already considered at some length in my former book, and is one which I do not feel it necessary to go into again in this place. The common-sense aspect of the case is, it appears to me, that outlined above. Still, I admit that there are certain difficulties involved in the acceptance of this (as of any other) theory. Consider, for example, the following facts.

It has frequently been noticed that when the sitters on both sides of Eusapia are touched simultaneously, they are touched in about the same place. If, e.g., the right-hand controller is touched on the upper arm, the left controller is touched on the upper arm also. If the right controller is touched on the thigh, the left controller is touched there likewise. What is the reason for this? Seemingly it happens more frequently than chance could account for, and hence demands some casual explanation.

I suggest that the explanation might be something like this. Both sides of the medium's body are practically alike in their anatomical structure.

If, therefore, there be an externalisation of vital force, it seems probable that this externalisation would take place from both sides of the body (i.e. from the same nerve ends on both sides) simultaneously, because of the correspondence and sympathy between the two sides. If a nervous current originated in the brain or spinal cord, and was shot outward to the periphery, it would pass along the nerve tracts on both sides, and (granting that externalisation takes place at all) would consequently be externalised on both sides in the same manner and about at the same time. Upon such a theory, one wonders why simultaneous touchings are not recorded more frequently, and it must be admitted they are comparatively rare. For this reason, the theory does not appeal to me as valid, though it might be employed as a "working hypothesis." Still, there is the difficulty presented by such cases as that on page 193, when a complete form was seen standing behind the sitter after he had received a touch. Such cases would seem to point to a spiritistic interpretation rather than to an externalisation of vital force.

Eusapia often desires to touch the instruments, the table, the curtain, or whatever they may be, before they are moved. This seems to establish a sort of "rapport" between them, which enables the phenomena to take place later on. The sceptic will reply at once: "Of course, when she touches an object, she attaches a string to it, or a thread

or a hair, and afterwards pulls this. Result—a magnificent phenomenon!” Such, however, was not the case. Whenever the medium asked to touch an object—the stool, one of the curtains, the mandolin, or whatever it might be—we invariably ascertained that she had not attached any string, thread, or hair to the instrument or curtain, but that she had only touched it and replaced her hands in those of her controllers.

We verified this again and again by passing our hands to and fro between the object moved and the medium.

If, then, she attached no *material* thread to the curtain (let us say), what was the bond that existed between them, after she had once touched it? This is a most interesting and intricate question—one that will probably take years of experimenting to answer satisfactorily. At the same time, it may be possible, even now, to formulate some provisional theory—from the limited study of the medium that has been possible.

The curtains of the cabinet appear to become more or less soaked or impregnated with the “fluid” (whatever it may be) that is employed in the production of these phenomena.<sup>1</sup>

<sup>1</sup> An interesting occurrence at the eleventh séance at Naples, after I had left and returned to England, seems to bear this out. Thus Mrs Hutton, who controlled the left hand of the medium on this particular occasion, wrote the next morning :

Let us suppose, then, for the sake of argument, that the objects do become more or less charged with this energy, as the result of her touching them. There would then be, in them, a certain amount of this energy—a “charge,” let us say—and in her there would be a larger amount of the same energy. The relation might be positive and negative, or negative and positive. It would thus seem to me that the phenomenon is closely akin to *induction*, and that it bears some relation, if not similarity, to electrical and magnetic phenomena. Whether or not this is the case may, perhaps, be settled by later experiments, but there is here, it seems to me, at least a field for inquiry and perhaps for verification.

Let me answer, just here, one objection which is always raised against the reality of the phenomena occurring in the presence either of Eusapia Palladino or any other physical medium. The

“I want to draw your attention to a curious incident: when, after the séance, and after successfully producing the raps on the door, Eusapia failed to produce them again, she seized my right hand in her left, and squeezed my hand with great force. At the same time she took the curtain in her right hand and squeezed it tightly, as if she were pressing a wet sponge. She retained both my hand and the curtain (the latter between her thumb and forefinger, extending the other fingers), and then made the usual gesture toward the door, and produced the raps, though feebly. On again attempting to do so without either my hand or the curtain, she failed. It seemed almost as if the curtain were impregnated with some fluid, and my own sensation was that of my strength being drawn out of me, leaving a feeling of great exhaustion.”



question is: Why use a cabinet at all? why is it necessary to employ such a suspicious contrivance? Let it be stated frankly that a cabinet is generally employed by mediums to facilitate fraud. They sit behind the cabinet curtains, and this covers their various manipulations: dressings and undressings; the introduction of confederates, etc. In such a case the cabinet is certainly suspicious; more than that, it is almost an indication of fraud. But in Eusapia's case it is different. She does not sit inside the cabinet, but, on the contrary, *outside*—a foot or more distant from the curtains behind her, held hand and foot, and there is no apparent contact or connection between her and the cabinet during a large portion of the séance. Eusapia herself says that the reason is this: the cabinet serves to concentrate and store up the energy liberated during the sitting; and certain it is that the majority of the phenomena radiate from behind the curtains. The first part of the séance seems to be employed partially in storing up the energy, which is used later on for the production of phenomena. Eusapia herself explained the necessity of this cabinet to us in her usual simple fashion. She took a sheet of foolscap paper, and said, "Now, suppose I want to convey my breath across to you by blowing. I should not hold the paper *so* (holding it flat), but *so*" (rolling it into a tube, open at both ends). The analogy was obvious. If you wish to convey power from one

point in space to another, or if you wish to store it, you must employ a closed space for the purpose, and the cabinet is that closed space. The cabinet may consist of one specially built, of a cupboard, a bureau, a curtained recess, or whatever may be preferred—so long as it is approximately the right size and empty—but something of the kind must be supplied.

Now, let us consider the second great objection to these phenomena—namely, the fact that they take place in more or less *darkness*. Again it must be admitted that this is usually a suspicious fact. Fraudulent mediums employ darkness in order to release their hands, or manipulate hidden apparatus, unseen by the sitters, etc. But again this objection is hardly applicable in the case before us. For here, although the light is often greatly reduced, it is hardly ever extinguished altogether. The hands and face of the medium can usually be seen with more or less distinctness by the circle, and any sudden or violent movement on her part would certainly be seen, if she attempted it. In her case the light is reduced, but not extinguished.

But why this reduction? This is an objection constantly raised, yet it is one which may be answered with more or less plausibility. Apart from the obvious explanation (that it facilitates fraud) there are several others which, granting the phenomena are genuine, might easily be invoked

to explain them. Roughly there are three such explanations:

1. Light is known to be a very destructive agency. Many delicate chemical reactions are brought about by the action of daylight alone, and if this be the case with chemical reactions, far more probably is it true in the case of *life* phenomena. Indeed, strong sunlight has been found to be extremely destructive to both animal and vegetable protoplasm. That being the case, it is at least conceivable that this light-energy should interfere more or less directly with the energy liberated and employed during the séance for the production of these phenomena. That is the theory held to by the mediums themselves, and by a large number of men and women who have investigated these subjects for a number of years. Materialised forms, or any delicate form of matter or energy, are said to be destroyed by the action of light-rays.

2. It is possible that the light may influence the phenomena indirectly, by its physiological action upon the medium. It may so effect her, when in a state of trance, that the phenomena are thereby rendered impossible. This is not at all inconceivable, and becomes more plausible when we remember how extremely sensitive the medium is to light, when in the trance state.

3. It is possible that the effect is psychological merely, and that the phenomena are inhibited

merely because the medium *believes* they will be. If this be the real explanation, it might be that, by hypnotic suggestion and similar means, we could procure the medium's consent to try and produce phenomena in greater and greater light. So far as I know, however, this has not yet been tried.

This question of *light* is a very vexed one. Naturally, it is highly desirable to obtain as much light as possible on all occasions; but it is not very often practicable. Although desirable, it is not, I think, indispensable (as some writers seem to imagine). There seems to be a current opinion that no phenomena, however well attested, can be accepted, if they occur in the dark, or even in semi-darkness! I do not agree with this attitude. Though I value the evidence afforded by light as much as anyone well can, I nevertheless think that, in its absence, we should make the best of conditions *as we find them*; and, if the facts seem to be proved under the prevailing conditions, let us accept them—or at least say frankly that we cannot explain them—instead of insinuating that they are not and cannot ever be proved, simply because they do not appear under conditions that *we* select. There may be other minds and other conditions to be reckoned with—as well as those of the sitters—conditions of which we know little or nothing. As Count Solovovo so well expressed it (*Journal*, S.P.R., February, 1910):

“ . . . We ought not to lay down *à priori* rules, but try to elicit them (that is, rules which regulate the supposed ‘ phenomena ’) from apparently well-established facts. For instance, it would be, I think, rash and anti-scientific to start from the assumption that, if genuine, the phenomena *must* occur in a tolerably good light. For, after all, we know nothing about it, technically speaking. . . . If they are genuine, I am inclined to believe that some day we shall find that these strange manifestations are produced, not so much by ‘ psychic force ’—whatever that may mean—as by ephemeral, enigmatic protuberances, projected momentarily from the medium’s body; protuberances of various degrees of density—from fluid to hand—which spring into existence and vanish in the twinkling of an eye. . . .

“ If so, we can easily understand:

“ (1) That light may have a deteriorating influence on these ephemeral organisms. . . .

“ (2) That material obstacles—screens, etc.—may present to such ‘ pseudo-limbs ’ almost insurmountable difficulties. For acting through them would almost involve ‘ passage of matter through matter.’ . . .

“ (3) That the phenomena would invariably occur in close proximity to the medium. . . .”

These speculations are, I believe, more or less borne out by facts. In the first place, the “ protuberances ” seem to be verified by the Columbia sittings (p. 220); while the fact that the curtain acts as an impediment can easily be demonstrated. For, on either theory—that some externalised



energy is at work, or that " John King " is there in person—it is, I think, quite reasonable to suppose that the action must all take place—not *through* the curtains, but through the openings between them. Unfortunately, of course, there is the alternative theory that this opening facilitates fraud, and that has to be eliminated by the tying and by the adequacy of the control. But on the theory that genuine phenomena are in progress, it is, it seems to me, most unreasonable to suppose that the energy acts or can act through the curtain ; but rather that it acts between or around them. And this is borne out by the fact that (1) when the small table or any object from within the cabinet is placed on the séance table, it comes up either between the curtains or under them—carrying them with it ; (2) that, when the tambourine, e.g., is played at the extreme side of the cabinet, it is placed *beyond* the curtain ; (3) that, when materialised hands, faces, etc., appear and touch the sitters, they almost invariably carry the curtain with them, and do not pass through the curtain (there is, I think, no good evidence whatever that they do or can do this) ; (4) certain incidents (notably that described on p. 207) seem to point to the conclusion that the hands act exactly as though they were attached to a more or less material body, and that they must obey the laws of physics, just as any other hands. The incident referred to is very instructive in this respect

There is, then, no reason for supposing that Eusapia could "materialise" hands, faces, and forms outside a sack, if she were placed in it.

The investigators of Eusapia well know that she is extremely sensitive to light during the trance state, and even the faintest illumination seems to hurt her intensely. One curious feature, however, is the fact that, when she is prepared for light, she can stand even the strongest and brightest flashlight for photographic work. It would seem that she nerves herself to it in some way, so as to withstand its effects. A natural question that presents itself is, "Why does not Eusapia permit her investigators to blindfold her eyes during the increased illumination?" and "Why cannot her eyes be covered with some dark material during a large part of the séance?" In reply to this question, Eusapia stated that she could not consent to it for the reason that, under such circumstances, she could not concentrate her mind on the work in hand. She said, "Close your eyes for a minute or two and you will find it difficult not to imagine yourself drifting away in space to some other location. You will find it very hard to concentrate, mentally. As this 'concentration' is essential, I have to keep my eyes open during the greater part of every sitting. It is for this reason that I cannot consent to blindfolds or bandages."

Throughout our series of sittings, there have

been both good and bad séances. What is the cause of these bad séances? Eusapia blames her sitters for this failure, very largely, saying that their antagonistic mental attitude and their scepticism "ruin the phenomena." I think that she is inclined to blame her sitters too much, however, for any failure there may be, and that the fault lies largely in herself—in the fact that she is unwell or fatigued, or in a ruffled mental condition. It is well known that all these factors play a part in the séances and in the production of the phenomena. Yet Eusapia's own statement certainly carries with it more than a grain of truth. As she expressed herself on one occasion: "I am like a piano. If you play well on me, you get good music; if you play badly, you get poor music." Certain it is that the attitude—the mentality and the general make-up of the sitters—have an appreciable effect upon the production of these phenomena.

Of course, the first inference to be drawn from this fact by sceptical sitters is that those in any degree suspicious of the medium receive the least, for the reason that she can impose least fraud upon them. This, however, is not a legitimate conclusion. Eusapia often selects the most sceptical of her sitters to control her, and will not let them go from her side throughout the whole course of the séance. She does, however, object to certain actions on their part, or even to the same actions

on the part of believers; such, for instance, as constantly passing a hand between her body and the table, or between her skirt and the table-leg, etc. She does not mind this once or twice, but she says (rationally enough, perhaps), "If you have felt once or twice and found no strings or threads or anything of the kind, and if you control me well afterwards, why should you want to keep passing your hands up and down? It disturbs the 'fluid' and prevents phenomena!"

Eusapia generally requests her sitters not to touch the table with their feet, knees, or any part of their clothing. This is, I believe, partly because of the fact that contact of this character thereby impedes the movements of the table; but it is (so she says) also due to the fact that the sitters would convert themselves into "conductors," and would discharge the collection of "fluid" in the table, by conveying it to the floor. At least, that is what Eusapia seems to think, and, if the phenomena are genuine at all, her word should, perhaps, count for something.

I do not think that anyone who has seen the effects of a *good* séance upon Eusapia could doubt its reality. She has been known to suffer from partial paralysis, hysteria, nausea, amnesia, loss of vision—as well as great weakness, prostration, etc., after the séance. I have seen her actively nauseated—excessively ill—after a good séance of this character; a symptom which is

unlikely to be simulated, even if it could be. It is only after a *good* séance that such things occur, however. After a poor séance—at which, perhaps, much fraud has occurred—I think that Eusapia often simulates exhaustion when, as a matter of fact, there is little or none. But this would not deceive one who has carefully watched her for weeks and months together, and has observed the effects of a genuine séance upon her.

Eusapia rarely goes into a trance, if she can help it. I have only seen her in a deep trance half a dozen times: during the sixth and ninth séances in Naples; for an instant, only, during the second séance, when the guitar was struck; and a few times in America—not more than four in all, I should say, and then only for short periods of time, and during a small part of the sitting. As the best phenomena all occur during the trance state, it is evident that, when she does not enter this condition, the séance may be considered a comparatively poor one; and but little of interest will be seen, while much fraud may be practised.

It is because of this fact that poor séances are unconvincing, and this is why the sittings attended by scientific men in this country yielded such negative results. Eusapia refused to allow herself to pass into trance—feeling that her sitters knew little or nothing of her “conditions”—and hence the scant phenomena and the inconclusive



character of those seen. She kept her mind purposely alert and active, and would not allow herself to sink into the deeper trance state. And it is this fact which, in my estimation, prevented the occurrence of phenomena during the latter part of the séance of 24th April, 1910, when Messrs Rinn and Davis held Eusapia in such a manner that she could not escape. It is, at first sight, a most suspicious fact that phenomena occurred only when the medium was permitted to resort to fraud, and that they ceased immediately she was held in such a manner that fraud was rendered impossible. The natural inference to be drawn from this fact would be that, when fraud was prevented, no phenomena occurred; and, consequently, that everything was produced by fraud. Inasmuch as I feel certain that Eusapia *has* produced genuine phenomena, however, when she has been held in such a manner as to render fraud impossible, the question arises: why was it that, at this particular séance, the results noted were observed? I think we may, perhaps, suggest, tentatively, the following explanation:

So long as the mind of the medium is kept active and alert, important phenomena are prevented, at least to a great extent. If she is worried, anxious or irritated, the same effect is noticed. During the first part of the séance in question, then, Eusapia had resorted to fraud with apparent impunity, and found that she could (so she thought)

trick her sitters with ease. The result was that, instead of composing herself and trying to pass into trance—the suitable condition for genuine phenomena—she became intensely active and alert in mind, and induced a condition precisely the opposite to that which should have been induced. This went on for half an hour. Then, when the control was suddenly tightened, and she found herself unable to move or produce fraudulent phenomena, she realised that a trap had been laid for her. She became irritable, excited, and cross. Attempts were made to evade the control, without success. The mental perturbation and irritation increased. All hope of trance and the more important phenomena vanished. She was now so completely roused that nothing could happen in a genuine manner. In fact nothing did. Instead of trying to produce genuine phenomena, Eusapia simply nursed her grievances, and stewed with irritation! The consequence was that nothing happened. This is, I believe, the real reason for the non-appearance of phenomena on this particular occasion. In the case of any other medium, of course, one would be obliged to infer that fraud had simply been prevented; but, inasmuch as this medium *has* often succeeded in producing phenomena, when she has been held and bound as securely as on this occasion, *some* explanation becomes necessary. From a long and careful study of this medium and her methods, I

should be inclined to think that the explanation I have advanced is probably the correct one.

It is a remarkable fact that, while phenomena were frequently exceedingly slow in making their appearance at the "official" séances, they began immediately and developed rapidly at the after or "unofficial" sittings. I remember on one occasion that levitations did not begin for half an hour, during the official séance; but as soon as the informal séance began, levitations commenced immediately, and the table appeared hardly to touch the ground, all four feet together, for ten minutes at a time. It appeared to be glued to Eusapia's hands! When she raised her hands in the air, the table followed them and stayed in that position for a considerable time without visible support.

It is curious, also, that at these unofficial séances Eusapia never seems completely to lose consciousness, but remains in a more or less wide-awake condition throughout, in spite of the fact that materialisations and all the more striking phenomena are in progress. These informal séances do not seem to tire Eusapia. She rises from them in as rested a condition (apparently) as when assuming her seat at the commencement of the séance. This agrees with Dr Ochorowicz's observations—he found that, while official séances exhausted Eusapia, the unofficial ones seemed to refresh her, rather than the reverse.

On one occasion a most instructive incident occurred, tending to throw a certain amount of light upon Eusapia's fraud. The question of "control" had come up, and Eusapia was protesting that her controllers did not hold her securely enough. She said in effect: "*Do* hold me securely, *do* hold me tightly, because, if you don't, I am liable to do these things myself; I have a tendency to do them, and I want you to prevent that tendency from becoming active and permitting me to produce these phenomena. . I beg of you, therefore, to control me securely, for I warn you that, if you do not, I am likely to perform certain actions automatically, when in trance, which will be interpreted as fraudulent."

I think this statement is most significant, and that, after such a statement on her part, it would have been only just and honourable on the part of the sitters to have held her as securely as possible on all occasions. It exonerates her, also, to a great extent, from her own so-called trickery, by showing that a large portion of it is subconscious automatic action, for which she is not responsible.

Eusapia generally insists that adequate precautions be taken *at the time*, in order that no question may be raised later on as to the reality of any particular phenomenon. She would much rather be tied with rope and severely controlled than be controlled with laxity, and then to have the sitters go away and assert that, *because* of this



laxity, they did not deem her phenomena proved! This she cannot tolerate, and one can quite understand her attitude in this matter. It is but common justice to accede to her requests.

On several occasions Eusapia asked her sitters to tie her feet with rope, and in other ways to secure them thoroughly. Generally this wish was complied with, but not always. When asked *why* she wished to be tied in this manner, Eusapia replied that if she were constantly worried and distracted by thinking about her feet, her "current" would be directed thither, and the phenomena suffer in consequence! In other words, she wished to have a "free mind," and tying her feet helped to furnish that desirable condition.

Similarly, on another occasion, Eusapia told us that she desired only one person to ask for phenomena. If several clamoured for them at the same time, it was probable, she said, that nothing of value would be obtained. She said: "If you ask the maidservant to do this, then to do that, and to do half a dozen things all at once, she will get excited and flustered, and probably none of them will be done properly! It is the same with 'John'! Let one person act as spokesman and let him conduct the séance throughout. In that way you will get the best phenomena."

Hardly a séance passes that the table does not rap four times, which is the signal for "talk." One would think it an easy matter to commence a light



conversation when called upon to do so, but the sitters almost invariably had great difficulty in discussing anything except the phenomena themselves, and often there would be an awkward and long-continued pause and silence after the table had commanded the sitters to "talk." At such times, I could not but think that here at least was a somewhat close parallel to the "communicators" in the Piper case, who were called upon (supposedly suddenly and under great difficulties) to ransack their memories, communicate important messages, answer questions hurled at them haphazard, etc. etc.! Judging from the difficulty experienced by the sitters at Eusapia's séances, one could not but marvel at the amount of lucid and connected conversation which comes from the intelligences through Mrs Piper's entranced organism!

As regards personal idiosyncrasies, it may be said that, in many respects, Eusapia is entirely different from almost every other medium—at least every medium whom I have known. For example, most mediums can obtain better results for an individual who is more or less "mediumistic" or "psychic." Eusapia does not, as a rule, like psychic people about her during a séance; and if one is at the table, she generally knows it sooner or later, and asks that person to retire from the "chain," and permit someone else to take his place.

Again, it is usually believed that better results can be obtained for women than for men; and my experience with other mediums would seem to support this claim. But Eusapia says that, in her case, it makes no difference at all; in fact, she would rather have a man control her, chiefly, I believe, because she can get more "power" from him than she can from a woman. It is, perhaps, for this reason, also, that she picks out stout, jolly, happy, red-faced men to control her whenever she can; she feels that their fund of vitality, their stock of animal spirits, is higher than that of their slimmer and paler brethren; and for that reason she likes them next to her—to "draw power"!

Eusapia frequently wishes to proceed with a séance and obtain more phenomena if possible, after the seven raps have resounded—which are "John's" signal to "end the séance." Eusapia is "game," and so long as she has any strength or energy left, she would go on until she dropped from exhaustion, if permitted to do so. Her own willingness to continue the séance should not always be acquiesced in, for this reason, and it will be found that, if the séance be continued, after directions have been given to cease, Eusapia will become rapidly more and more exhausted, while the phenomena become less and less striking as they progress, finally lapsing into levitations, as at the beginning of the séance.

Frequently Eusapia seems unable to stop the

phenomena; she would if she could, but somehow she cannot. On such occasions the sitters must take matters into their own hands and terminate the séance themselves. This may be done by gradually raising the lights (even in spite of Eusapia's protests) and by removing her from the cabinet entrance and seating her in a comfortable chair at some distance from it. The "rapport" thus seems to be broken, and the phenomena cease.

After a séance, she is invariably more or less exhausted and occasionally actively nauseated. She desires nothing to eat; merely a cup of weak tea or coffee. She eats nothing on the day of the séance after 1 or 2 p.m.

It seems curious, at first sight, that so few experiments have ever been tried upon Eusapia, other than those at her regular séances. The reason is, perhaps, that, except at those times, Eusapia is not at all mediumistic. She rarely dreams; very rarely does she experience any supernormal manifestations, other than those witnessed at the séances. That is, spontaneous phenomena rarely develop in her case, but purely those of an experimental type.<sup>1</sup> Nevertheless, I thought it might

<sup>1</sup> To this broad generalisation there is, however, at least one interesting exception. We had taken Eusapia, her sister-in-law, the interpreter and his wife to the opera, and later to supper at a well-known restaurant in New York. When half through the meal Eusapia looked beneath the table with an exclamation, saying that a *dog* had brushed against her

be interesting to ascertain, if possible, the extent of Eusapia's psychic capacity, and, for that reason, I asked her on one or two occasions to try some experiments with the planchette board, the crystal ball, and with two shells held to the ears—these last to induce, if possible, auditory hallucinations of a possibly supernormal character. The planchette phenomena amounted to practically nothing, as will be found by referring to p. 164. The same may be said of the experiments with the shells—nothing unusual was perceived. As regards the experiments with the crystal ball, Eusapia, after peering into it for some time, stated that she saw, as though in the ball, one of those Indian figures

leg. We turned back the tablecloth, but no dog could be found. A minute or two later, Mrs Carrington, who was sitting next to Eusapia, exclaimed that her knee had been suddenly seized by an animal having sharp claws, which sank into her flesh. The tablecloth was again turned back and another search made—this time by several waiters, who had been summoned to investigate the disturbance. Again nothing was found. Hardly had the meal been resumed when the interpreter's wife turned suddenly pale, pushed her chair away from the table and exclaimed that a *hand* had patted her knee several times, and then, lifting *her* hand (which was resting upon it) had thrown it sideways, away from her. She was thoroughly alarmed by the incident—so much so that she could not finish her supper. Eusapia did not know what to make of the incident any more than we, and stated that nothing of the kind had ever occurred before (she herself is never touched during the séance). On their way home in the taxi-cab the interpreter's wife was again pinched and grasped, as though by a hand, on at least two occasions, and was so thoroughly upset that she remained in bed the greater part of the following day!



frequently seen outside tobacconists' shops in America. Upon questioning her, I ascertained that she had seen such a figure earlier in the day. Clearly, therefore, this was merely the reproduction of a subliminal memory. A second trial yielded entirely negative results—nothing being perceived. I regret that I knew of no haunted house at which experiments might have been tried during Eusapia's stay in America!

It would, I suggest, be most instructive to introduce a well-known and reliable psychic into one of Eusapia Palladino's séances, and see whether or not she perceived anything remarkable when the séance was in progress. If she were clairvoyant, she ought, theoretically, to be enabled to see "John King" when he was actively manifesting himself—or, at least, see something unusual, which the rest of the sitters did *not* see. I did not, unfortunately, think of this test until Eusapia's séances had been completed, but I suggest that some future group of experimenters might apply this test—either at one of Eusapia Palladino's séances, or at the séance of some similar medium—if another such can be found.

*Animals*, it seems to me, should furnish a fruitful field for inquiry at spiritistic séances. We had intended to introduce either a dog or a cat into several of Eusapia's séances—observing the effects of the phenomena upon them—but for various reasons it would take too long to recount here, the



experiment was tried on only one occasion (at Séance II), when a fox-terrier was introduced for this purpose. The séance was comparatively such a poor one, however, that he was not released—as will be found described in the shorthand report—and, consequently, the experiment was indecisive. It is one, however, which should be repeated, and it should not take long to ascertain whether the animals were really affected by what they saw, or whether their condition could be accounted for by their physical and mental surroundings.

Eusapia has a great hatred and fear of hypnotism, so that all experiments in this direction were barred. She seemed, however, at times, particularly affected by passes made over her—both with and without contact. Making passes over her forehead seemed to dispell counter-suggestions and relieve the mental tension which resulted from a séance. Placing the hand on the back of the neck, also, seemed to afford great relief after or, at times, during a séance.

I questioned Eusapia closely about her dreams, hoping to find some connection between them and her subconscious life—perhaps the personality calling itself “John King,” etc. After eliciting all the information I could get, however, and analysing it to the best of my ability, I was unable to find the slightest connection between the two. Eusapia rarely dreams, and when she does they are

of the usual character, having no supernormal content; nor was any knowledge shown in them, at any time, of those periods of the séance when the deeper trance supervenes and complete amnesia sets in.

As to "John King" himself, he is a far more dubious personage than I had supposed! The phenomena certainly appear, as a rule, to lend themselves more readily to the theory that they are produced by a force of some kind, emanating from Eusapia's body, than to a distinct intelligence. The pauses between phenomena, which Eusapia is forced to take, also point to the conclusion that the phenomena depend upon energy directed by and radiated from her. Of course, there is the alternate explanation that "John King" draws a certain amount of energy from her, and with it "produces phenomena"; and that he is forced to "rest" in the intervals in order to draw more energy for the production of more phenomena! This, however, seems to be negatived by the fact that, were this the true explanation, Eusapia should become more exhausted during the periods of repose, for, on this theory, it is at these times that John is drawing the energy from her; yet she appears to be refreshed as a result of these rests.

Looking at the phenomena from the purely phenomenal standpoint, one cannot but wonder what becomes of "John King" during those intervals of repose. He appears to be completely

"extinguished"—to go out like a candle flame, and there is not the smallest trace of any being, any intelligence, any force, present or manifest at such times. Of course, inasmuch as "John King" is, on any theory, *invisible*, this is rather a difficult question to answer satisfactorily, and is perhaps more fit to be thrashed out by "spiritualistic theologians" than by one who looks at the phenomena purely from the scientific point-of-view.

These few crude remarks embrace all I have to say at the present time concerning Eusapia Palladino and her phenomena, from the theoretical standpoint. I can only hope that they may prove in some degree serviceable to other students; and that the day may not be far distant when *another* Palladino shall be found, from whom we may, perhaps, learn more, both as to the internal causal aspect of the manifestations, and the external phenomenal aspect. Still I believe that this will only be possible when a properly equipped and endowed *Laboratory* for the study of psychical phenomena shall be forthcoming—in which cases of this character could be studied at the necessary length. I refer the reader to the "Appendix" for a statement as to the requirements of a *Laboratory* of this nature.

## APPENDIX

### THE NEED OF A PSYCHICAL LABORATORY

By HEREWARD CARRINGTON

IT is generally admitted that Aristotle possessed the greatest single intellect the world has ever known; yet any schoolboy to-day knows more of the structure of our universe than did Aristotle! The reason for this is that science has more fully penetrated the secrets of nature, and we now know approximately the constitution of matter and a good deal concerning life and mind. How has this progress been possible? Only in one way. Improvement in the *mechanical instruments* by means of which we study nature. We might "speculate" as to the constitution of matter for a thousand years, but we should never have arrived at our present positive knowledge, had it not been for the delicate and sensitive *instruments* which are to-day in the hands of the physicist and the chemist, and employed by him in his laboratory.

Doubtless much the same law will be found to

apply in the realm of "psychics." Until we can apply definite "laboratory methods" and study psychics by means of physical instruments far more delicate than our senses, it is probable that the present state of things will continue to exist; but it is my firm belief that, were a laboratory fitted up with physical and electrical apparatus, suitable for this work, and if we could by their aid study a promising case of "psychic" or "mediumistic" phenomena, we should (within ten years or so) arrive at some definite conclusions. We should then know something about the laws and conditions under which telepathy, clairvoyance, telekinesis, etc., operate, and not until this is done, I believe, will such a positive conclusion be reached.

I am by no means alone in thinking that a psychical laboratory of this nature is one of the pressing needs of our time. As long ago as 1894, Sir Oliver Lodge contributed a paper to the *Journal of the Society for Psychical Research* (vol. vi., pp. 357-60), *On Some Appliances Needed for a Psychical Laboratory*. In that paper he said, among other things:

"If the observations are to go on easily and well, special appliances must be contrived and arranged conveniently for use, precisely as is done in any properly fitted laboratory. It has already doubtless been realised that one of the needs of the future is a psychical laboratory, specially adapted



for all kinds of experimental psychology and psycho-physics. . . . No more well-developed mediums ought to be wasted in fruitless efforts to obtain scientific recognition for the phenomena which their organisms are able to exhibit. The result of my experience is to convince me that certain phenomena, usually considered abnormal, do belong to the order of nature, and as a corollary from this, that these phenomena ought to be investigated and recorded by persons and societies interested in natural knowledge."

Sir Oliver Lodge suggested at the time, among other necessary appliances, a delicate registering balance, so adjusted that it would record the medium's weight, unknown to her, at all times during the séance—the fluctuations in weight, if any, to be recorded on a revolving drum. Means ought also to be provided for studying the temperature, pulse, muscular exertion, breathing, etc. etc. The lighting of the room should be carefully attended to and capable of the slightest gradation. Means should be provided for obtaining moving pictures of the séance from without the room, unknown to the medium. Were the sittings held in complete darkness, these photographs could be obtained by means of ultra-violet light, with which the room might be flooded—of course, unknown to the medium. In addition to these devices we may add others—such as X-ray tubes, high frequency currents, a delicate field of electric force, while instruments for testing the ionization of the

air (if it exists) in the immediate vicinity of the medium, during a séance, should also be employed, together with the more strictly psychical instruments and devises to be mentioned later.

In a rich and progressive country, which prides itself upon its intelligence and its front-rank position in all true progress, the founding and maintenance of such a laboratory should be an easy matter. In France, there exists the *Institut Général Psychologique*, endowed by the French Government with 800,000 frs., and equipped, both as regards men and money, to carry on strictly scientific investigations in the realm of psychical research. In Italy there exist several large societies, maintaining properly equipped lecture-halls, society-rooms, etc., in which experiments and meetings on a large scale are regularly conducted. At Milan, Rome, Turin, Genoa, and other large cities the same conditions prevail. Russia, Portugal, Germany, Switzerland, and other countries in Europe have properly organised psychical societies which conduct investigations on a large scale. In England, the Society for Psychical Research maintains a staff of research officers and workers, and is at present a richly endowed society, capable of carrying on any investigations which it may deem necessary. Branches of this Society also exist in Dublin, Liverpool and elsewhere. Among the scientific men and women, forming the

advisory counsel of this Society we may mention : Rt. Hon. A. J. Balfour, Rt. Hon. G. W. Balfour, Sir Wm. F. Barrett, F.R.S., Sir Wm. Crookes, F.R.S., Sir Oliver Lodge, F.R.S., Lord Rayleigh, F.R.S., Mrs Henry Sidgwick, LL.D., Sir Lawrence J. Jones, Bart., Dr W. McDougall, F.R.S., Professor Gilbert Murray, LL.D., Professor F. C. S. Schiller, D.Sc., Sir J. J. Thomson, F.R.S., and many others of like standing.

Among the past presidents of the Society may be mentioned: Professor Henry Sidgwick, Professor Balfour Stewart, F.R.S., Professor William James, Mr F. W. H. Myers, Professor Charles Richet, Mr Andrew Lang, LL.D., The Rt. Rev. Bishop Boyd Carpenter, D.D., Professor Henri Bergson, and others of similar scientific repute.

These men are all actively interested in the work, many of them contributing to the Society's *Proceedings*, and sharing in the work.

Contrast with this the scientific psychical research work conducted in America! Since the death of William James and Dr Richard Hodgson, there is left practically *no one*, with the single exception of Professor Hyslop, and, in a lesser degree, myself, who is studying the subject from the scientific point of view, and willing to devote the best part of his life and energy to the work! In view of this, it is hardly likely that progress can be made which in any way compares with that

accomplished in England or upon the Continent. Only when a number of qualified experts undertake the work, and when sufficient money is forthcoming to ensure its continual scientific advance, will results be obtained which are in any way striking, and which are calculated to further our knowledge of these obscure phenomena.

This advance in our knowledge can only come, I believe, when a properly equipped Laboratory is instituted. Even then, it is probable that many years of persistent work will be necessary before any definite conclusions can be reached. It must be remembered that psychical research is but thirty years old, as compared with nearly thirty centuries in the field of chemistry, physics, anatomy, astronomy, and other sciences. In view of this fact, it is only natural to suppose that progress must be slow, and that many years of work will be necessary before we can discover even the basic principles upon which psychic phenomena depend. When once these *are* discovered, however, they will doubtless prove so far-reaching and so important to humanity that they will amply repay all the work, effort and money which can be put into such investigation, and that the returns will more than equal those in any other department of physical or experimental science.

Could we but find *an energy common to the two worlds*—the spiritual world and the material world—we should have here a means of direct

communication, possibly by instrumental means! Delicate physical and electrical apparatus might be the means, after all, by which such communication will ultimately be established. At all events, when subtle causes and forces are in operation (as they doubtless are during a *séance*) it is only natural to suppose that instruments far more delicate than our senses would be the logical method of detecting them, and, as yet, such experiments have practically never been conducted.

It is true that initial studies of a very interesting and suggestive nature have been made by certain scientists, under the supervision of the Paris Psychological Institute, and, at the time of his death, Professor Curie was busy devising an instrument which would register and direct psychic power liberated from the body of a physical medium when in trance. Dr Imoda, the assistant of Professor Mosso, has also conducted a number of experiments in the discharge of an electroscope, by means of rays issuing from the human body—his conclusion being that “the radiations of radium, the cathode radiations of the Crookes tube and mediumistic radiations are fundamentally the same.”

Interesting clinical and biological investigations have also been made by Lombroso and Morselli as to the mental and physiological state of the medium during a *séance*. These, and many similar observations, are of great value, but they



should be revived *and amplified* a thousandfold before psychical research can claim to be in any way a "science," and before its laws can in any way be understood.

Consider, for a moment, the possibilities which await the investigator, were such phenomena as "thought photography," "mediumistic radiations," telepathic phenomena, physical pressure exerted by the human will, etc., once admitted! Such experiments have been conducted and vouched for by eminent and careful operators. Photographs of the human body at the moment of death, the nature and character of the human "aura," "spirit photography," raps, the cold breeze so often felt at séances—a whole world of forces and curious phenomena is thrown open to the impartial inquirer calling for exact observation and scientific interpretation. These phenomena alone, apart from the far more delicate and subtle psychological manifestations, would require years of work to determine their exact character; and historical phenomena, such as those obtained by Crookes, Hare, Gasparin and others, should also be repeated, if possible, and verified. For this purpose suitable instruments must be devised and tested, in addition to the ordinary physical apparatus at present employed in the laboratory—apparatus especially adapted for the testing of psychic and mediumistic power. Some instruments of this character have already been devised, such as the

"sthenometer," invented by Dr Paul Joire, the so-called "spiritoscope," of Dr Hare, the "sensitometer," employed by several French psychic investigators, the "polariscope" for testing the supposed polarity of the "magnetism" on the opposite sides of the body, etc. These, and many similar instruments, should be employed, as well as such usual means of investigation as crystal balls, planchette and ouija-boards, photographic plates, dowsing rods, Dr Kilner's screens for testing the aura, etc.

As the work progressed, more and more sensitive instruments would doubtless have to be employed, and the necessity for these would be indicated as the work advanced, as well as the means for devising the same.

Such a laboratory could become a centre of national interest and importance. To it could be sent all embryonic psychics and mediums to have their phenomena tested by experts. Those claiming unusual power of any kind—whether mental or physical—could find here a centre where their powers could be tested by sympathetic investigators, free of all cost, and where (it is hoped) they could afterwards secure a definite salary during the period of their experimentation. Were such means provided and such inducements possible, it is certain that within a comparatively short time a number of striking mediums and psychics could be discovered and developed,

and not until such a Mecca is established will definite progress be made.

A qualified scientific investigator, who would be entitled to manage such a laboratory, should possess a thorough knowledge of psychic phenomena, past and present—facts as well as theories. He should know what has been accomplished in this direction in the past, and the nature of the facts observed by eminent investigators. The various explanatory *theories* which have been advanced should also be familiar to him—just as they would be necessary to any expert who pretended to pass judgment on an involved problem in chemistry or physics. This investigator must also be possessed of a thorough knowledge of conjuring devices, methods of trickery, sleight-of-hand, and the psychology of deception. Such a knowledge would enable him to distinguish fraudulent cases from the genuine—and here experts in this direction might properly be consulted to check off his conclusions. This investigator should also be familiar with psychology, normal and abnormal, and also with supernormal “psychical appearances.” He should have a thorough working knowledge of physiology, biology, chemistry and physics, as well as a good knowledge of the essential problems of metaphysics and philosophy. In addition to this he should have clear judgment, good common sense, a thorough knowledge of human nature, and a

sense of humour! These should all be combined in right proportion in our ideal investigator.

Now, it is highly improbable that such an ideal combination can be found, but we must secure the best and most fully equipped man available under the circumstances, and one who fulfils the most nearly these requirements. However this may be, it is essential that he should be willing to devote his life and energies to the work, and seek in return for his services no large pecuniary reward.

Such a laboratory, I repeat, is one of the prime needs of our time, and, could any of our philanthropists be prevailed upon to found such a laboratory, it would, I feel convinced, not only redound to their everlasting credit, but would yield, within a few years, valuable knowledge which would more than compensate for the outlay involved (though not perhaps in a material sense) and would prove of inestimable value and interest to the whole of humanity. If one such individual cannot be found, possibly a number, acting in concert, might be prevailed upon to interest themselves in this project, and to found, jointly, a laboratory of this nature. It is my earnest hope and sincere wish that this appeal may be the means of starting a movement in this direction, and that a number of men and women may feel that they can contribute a certain sum of money toward the fulfilment of this object.

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